

# MUSICAL FOUNTAIN

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Price, 10 Cents. Subscription, \$5.00. Foreign, \$6.00—Annually.

VOL. XXXIX.—NO. 21. NEW YORK, WEDNESDAY, NOVEMBER 22, 1899. WHOLE NO. 1027.



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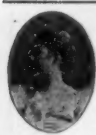
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### "TRISTAN AND ISOLDE."

#### A GRAND SUCCESS.

SUFFICIENT praise or congratulation cannot be offered M. Chas. Lamoureux for his courageous and successful fight to give the genius of Wagner a standing in France. The sagacity and foresight by which he first educated the people to receive the new message have been as meritorious in their way as have been his stubborn persistence, his unflinching perseverance in the difficult and perilous task.

People who do not know the French do not realize the difficulties that beset a movement of any kind among them. In other nations the strife of training people to see new things is more or less arduous. In no other nation does the feature of indomitable malignity enter a revolt to sustain the old and combat the new as in France. Sufficient cleverness, intrigue and effort are expended upon such a combat to win 10,000 victories over darkness, error or inferiority. This it is which makes movement in France almost impossible. This it is which killed Berlioz and Pachelbel. This it is which has made M. Lamoureux famous.

"Tristan and Isolde" is his latest, but not his greatest victory. The worst ground had been already passed over in "Lohengrin," "Die Walküre," the "Maitres Chanteurs" and "Tannhäuser." Without scenery or other theatrical trapping, by the pure force of the powerful message itself, has this honorable chef compelled the stubborn knee to bend, the ignorant head to bow and the bolted doors to open. M. Lamoureux must be very happy in his success. The triumph of a new creative genius, which is with him a passion, must be to him a still great satisfaction.

Madame Litvinne had a colossal success as Isolde at the first representation of "Tristan and Isolde" by the society of that name in Paris October 26, 1899, M. Chas. Lamoureux director.

This remarkable artist, of whose successes much has recently been said, had also been heard here in the Lamoureux concerts in fragments from the same work which she so remarkably interpreted this evening.

Then as now she shook dry bones and woke sleepy people to a realizing sense that there was something above their heads and out of their sight that was being brought into actual contact with their feelings and emotions.

"She will not make Paris run to the Cirque," remarked cynically a routine Frenchman on hearing of the stranger's arrival. But she did make Paris run for all that, and to see her and to hear her. There was not standing room in the big amphitheatre on the last day of the series. Packed crowds stood wedged around the outside railing, where for over two hours and a half not a person left his place except the women who fainted and were carried out.

When, then, the news first came that Madame Litvinne it was who was elected to fill the role of Isolde at the Nouveau Theatre a sentiment of general satisfaction and delight filled the minds of all who gave the subject consideration. When Mr. Lamoureux's enthusiastic admiration of the artist became known this impression deepened and widened. Her début has been one of the most propitious made in Paris of late years.

By a stroke of great good luck, or a clear insight, Marie Brema was chosen to second the efforts of the leading character. Those who saw these two artists together forgot that they were other than the women Isolde and Brangane. More need not be said. Quite different in their methods of expression, they nevertheless played into each other's hands

as though of one mind. The result was all that was impressive.

It seems a pity that two such exceptional artists were not better seconded by the male portion of the cast. Tristan was almost grotesque to see; to hear him was at times a calamity. His noble and devoted Knight was better, but had no stamp. The King, a young bass from Bordeaux, acquitted himself most honorably. But they all gave the impression of being but repiques to the women.

Madame Litvinne has one of the most, if not the most, satisfactory vocal organs on the stage to-day. During five hours of incessant presentation of difficulties inconceivable, intonations bizarre and abnormal, and temper the most exalted; from a score colored by the whole ebb and tide of human emotion, in all possible and impossible positions of body and head and throat, through the entire gradation of force from fortissimo to pianissimo, not once did a weak, homely, strained or banal sound emerge from her lips. Her voice is beautifully timbred, masterfully trained and completely under the singer's control.

At times, as in the long duo of the second act, the tones were so unusual, so expressive, as to cause an unconscious movement like a throb to pass over the body of the audience. Her high notes were clear as bells, the low ones strong and effective, and the middle or speaking register, which with almost all singers of this type is cloudy or characterless, stood out against the orchestra firm and musical, with never once a sign of break or weariness. It seems indeed inconceivable that a voice so fresh and beautiful should pass through such an ordeal of words and intervals and emotional strain without giving evidence of fatigue. Not once did this happen.

Further, her person was most agreeable and sympathetic. Of her genre this Isolde was admirable. One can imagine a tall, svelt, dark, mysterious and dramatic looking beauty being more in character with the preconceived idea of an Irish princess than the enfantin blonde prettiness of Madame Litvinne; but that is only a question of imagination. Of her genre she was irreproachable.

Could she have witnessed the exchange of signals of delight among members of the audience, watched the rapt attention, or heard the enthusiastic remarks in the foyer, the artist would have been richly repaid for any study, toil or previous discouragement.

Madame Brema is likewise a consummate artist. In the peculiarly sympathetic role she is called to play in this drama she was most attractive. Her voice is against her, however, for some people. She has that thick, oily, throaty voice common to German schooled singers, and a tendency to that irritating scoop which is theirs, and into which fault Delna also, alas! seems to be inclined to fall of late. Nothing could be more sympathetically artistic than her acting of the role of Brangane. She is more supple and inspirational, less classic and statuesque perhaps than Litvinne. Part of this is the reading of the character, of course, but she is naturally of that type of artist, and, one might imagine, woman also.

There were moments when the stage arrangements did not seem logical, but what will you, when you bring the world into a nutshell, as in this case? Some sacrifice must be made to material possibilities. One thing, there was no negligence evident anywhere. Everything was as good as it could be, and every member of the picture alert.

The orchestra was the source of incessant and enthusiastic admiration. It was not an orchestra, it was a sea expressing human emotion in its waves. It was precise in obedience and in finish, responsive, homogeneous, balanced clear in detail, just and true and brilliant. The solos were admirable examples of musical art. The men were one body. The direction used them as a living tool, with a vibrant enthusiasm that awoke and astonished.

It was an infinite relief not to have any applause during the acts. That was all suppressed till the close, and the effect was too good not to produce its effect even upon people so unimpressible to change as the French. Talking and going in or out were likewise prohibited. M. Lamoureux should be sainted for these three initiatives alone. If the evil of these inane disturbances will be seen by means of their avoidance, then indeed will Wagner not have lived in vain as regards the French.

It must have been a difficult task for them to remain so still for such a length of time. But they did. To be sure there were in the house only special music lovers, not the general public. Only in the everlasting dying Tristan soliloquy did they show signs of nervousness and impatience. Part of this was due to the singer. Had Jean de Reszké has been Tristan the great length, which, in all conscience, is too long, would doubtless not have been remarked.

It does not seem, by the way, as if the apotheosis were made ethereal enough by Isolde. It remained too dramatic. Isolde was already "in the spirit," so to speak, when she enunciated those remarkable words. The contrast between this and her previous style should be quite marked.

Wagner must have been very much of a Theosophist, or at least found the teaching picturesque as subject. It is

quite doubtful if he had any convictions except artistic ones.

It is a habit to speak of the "criminality" of Melot.

In what was he criminal? Not to be compared in culpability certainly to his young master or to his gentle sovereign. He was a good man, a brave, a chevalier, a knight who had never shown any evil tendencies until he saw his King and master betrayed under his very eyes by the son of his house and a stranger woman. He may have loved his King devotedly. If he loved Isolde, this only added poignancy to his feelings, not criminality to his conduct.

In what was the plan of the night hunt criminal? To tell the King would have been most probably not to have been believed by him; to render himself odious perhaps without achieving the desired effect. What he did was just the way to do it; let the betrayed see for himself, then act after his own will and wish. Melot was not necessarily a villain. Tristan was; so was Isolde.

We are apt in every case not to accord any sort of fair play to the villain or villainess of plots and histories. We forget that they are human like the other more angelic-seeming members of the play. We do not realize the agonies they may suffer in losing an "angel," or in seeing a so-called angel triumph. Their tortures are indeed aggravated by an intensity of nature or by a crooked or perverse turn of mind. They can be martyrs suffering agonies of which others are incapable, and without help, sympathy or consolation from any source whatever, such as they see lavishly poured over others.

It is not the wholesale condemnation of the villain, either, that is unjust; it is the wholesale sympathy for the other side, not because it is better, but because it is winner.

It is quite probable that Melot loved Isolde quite as passionately as Tristan did. If so, the wonder is that he did not kill the two of them and himself besides.

It is also habitual to speak of the "strife" of Tristan and Isolde.

Where was the strife? There was no strife. They went where they willed and as they wished, the two of them, from start to finish. They did everything they wished to do and denied themselves nothing. They stole, lied, deceived and had their way regardless of all. Their only distress was in prevention, interruption and being caught. Where was the strife in their case?

Nobody denies the power of love to enchain, to dominate, to kill all else. But that is the power in love; not in those who succumb to it. In simple justice to truth they should not receive merit which in no way belongs to them.

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The production of "Tristan and Isolde" on the same evening overshadowed the reproduction of the "Pêcheurs de Perles" at the Opéra Comique. Mme. Brijean-Gravière had a success as Leila, M. Marechal as Nadir, and M. Albers as Zurga. The three acts were well received and warmly applauded. Bizet was but twenty-three when he wrote this, his first opera, I believe. It was first given in 1863. It has since then been played throughout Europe with more or less success. At its last representation here Calvé was the lovely and seductive priestess. These priestesses!

The Bizet chef d'œuvre was followed by the new Saint-Saëns "Javotte."

There is quite a row going on in the camp of the Comédie Française, usually so dignified and discreet a house. It seems that the resignation of one of its principal members, M. le Bargy (the John Drew of the concern), was accompanied by some reflections by outside parties as to the managerial capacity of M. Claretie, the director. The papers have taken the matter up and M. Claretie is out with statements from his books, showing the utter groundlessness of the accusations.

It is deeply to be regretted that such a subject should ever have arisen, much less that its response should be found necessary. M. Claretie, as one of the most superior men in France, perhaps in Europe, a model director and conscientious collaborator with the members of the house of Molière, should be free from any torments of this nature.

The association system of the Comédie is complicated enough at first view to an outsider, but is thorough, just and admirable in all its bearings. The plan was conceived by Napoleon on horseback before the gates of Moscow. It is reported that he took from his pocket his little carnet and there and then, before the blaze of the burning city, noted the principles of the actors' syndicate, so to speak, which is to-day under discussion.

\*\*\*

#### MARIE ROZE MATINEE.

The first musical reception of the season was given by the charming and elegant Marie Roze, in her salons, 64 Rue de la Victoire, Paris. As usual, the rooms were filled to overflowing by the élite of the city. These entertainments are among the most recherché of the city's art world.

Marie Roze usually holds her receptions on the first

and third Mondays of the month. This matinee, an exception to the rule, was given previous to the departure of the tenor Rivière, one of the results of this studio, who leaves shortly for Cairo to fill a season's engagement at the Khedival Theatre.

Several of the pupils of the school sang in solo or in duet with M. Rivière. In their work was seen the admirable method, good discipline and excellent diction for which this celebrated prima donna was herself so famous. She has a number of promising voices this year and expects much from the projected theatrical work for this season.

Mlle. de Lafourcade, Miss Taber and Miss Mae Kaye were among the pupils who acquitted themselves like veritable artists. The church scene from "Manon" was admirably sung by M. Rivière. A composition by Madame Ferrari, "Le Songe du Poète," the grand "Romeo" air and David's "Villanelle" were pieces that gave much pleasure. Marie Roze looked lovely in light gray and was much admired.

Her theatre is being put into order and many interesting operas will be given. The casts will not be confined to members of the school, as heretofore, but will comprise all those who may wish to join the classes and have practice in ensemble, cast and stage experience. Public auditions will be given from time to time.

\*\*\*

"Le Sarrasin" is a new opera by Cesar Cui.

"France d'Abord" is the title of a new play by M. Henri de Bornier, which is being rehearsed at the Odéon. M. Ginisty is a most active and energetic leader of his forces and a most agreeable gentleman in addition. A new play by the same author was mounted last season.

The tableaux of "France d'Abord" will consist of a salon in the chateau of Vincennes, the chateau of Crotoy and scenes in the city of Rheims. Mme. Siegmund-Weber, graceful, lovely and gifted, will play Blanche de Castille.

The story of M. Saint-Saëns' ballet or "amusement" "Javotte" runs on this wise:

An old peasant couple, forgetful of their own youth, (true to the character of parents in general), are strict to severity with their pretty daughter Javotte. True to the character of pretty young daughters who are too strictly kept, Javotte runs off from her parents at a fair, to dance and sing and flirt with the bonny boys of the Kirmess who might be aching for pretty young girls with whom to flirt and sing and dance. One of them, Jean, strikes her fancy more than the rest, and naturally the parents may hunt, but find they cannot. Why should they?

At the vesper hour, however, all the peasants leave the market place, where Jean and Javotte, munching their gingerbreads on a bench behind a cart, have forgotten all on earth save each other. Captured by the dodging parents, the boy turned about his business (he certainly had nothing better to do), the girl is taken home and locked up. (Why, or what for, or in what object, and was it not an idiotic proceeding?)

And what do you think those wise parents did the instant the key was turned on the refractory girl (why or how refractory?) They packed back to the fair the two of them as fast as they could go!

But the poor little girl who had tasted kisses and gingerbread and dances on sunbeams had no mind now for the loom, the hemmed sheet, the lesson, the dinner vegetables. The sword of the pleasure-ache had been planted in her heart to leave its mark, or its place, or itself, for the rest of her young life, never to go till age should heal the wound.

Moaning about the house like a little lamb that had tasted the fresh pasture and was now outside the fence, she came upon the little balconied window overlooking the garden. The longing to break and jump took the form of a round curly head, a pair of brown hands clutching the stones, a pair of dancing eyes and twinkling feet—Jean was there! (Of course, and why not?)

It did not take long for the two to leave the house in the distance, into which the parents, drunk as fools, entered soon after, raging and furious at the daughter's decampment (after the manner of parents. It is their duty to rave

and to rage, but never to think of the rage or rave of their children, or how to calm and allay them).

Further, when Javotte returns in the evening bearing the medal for the best dancer in the village, they were delighted, "pleased to death," as it was expressed. Pardon, reconciliation, laughter, jollity and engagement of the young couple ensued, and a general breakdown terminates the day's adventures.

Showing that after all the insane desire to be obeyed and listened to and considered and have life wasted over them was the only cause underlying the parents' righteous wrath. The fuss had to be made and anger stirred and unhappiness created for nice young people merely that these two old people should show their authority. The minute everything turned out well, in spite of them, they showed how

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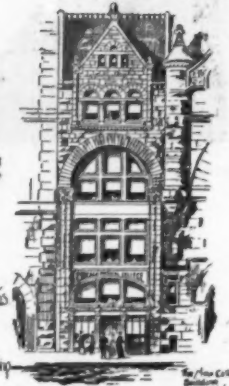
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much value there was in their tantrums, namely, none at all!

Think of the lovely afternoon that was wasted for that girl for nothing, the interruption in the midst of her happiness, the plod home in tears, the desolate afternoon in the dreary house, and all for what? Happy afternoons are none too frequent in this life, that one may be plucked out of it for nothing.

To begin with, it was the place and the duty of those parents to plan and think for that girl for the last year and to expect what was liable to come upon her in those days. Did they imagine that she was going to keep on "enjoying" knitting and hemming sheets and paring vegetables to the end of her days? They never thought at all. Parents seldom do, alas!

I sometimes think that in the world of punishments to come one of the bitterest will be in store for all those who have interfered in any way, shape or manner, with the love life of young people who are honest, or with the hours of happiness in love's domain, even if it be not the real and final affair. It is all there is in life. Nothing else brought in its place can ever make up for or substitute it. The worst criminals are those who interfere with it, shorten it by an hour even, or in any way prevent or hinder it.

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### Pianola in Chamber Music.

#### AN ENSEMBLE PERFORMANCE.

THE following is the program of the Pianola Chamber Music Concert in conjunction with the Kaltenborn Quartet on Wednesday night last at Mendelssohn Hall:

Marche Slave.....Tchaikovsky  
Aeolian Orchestrelle.  
Trio for piano, violin and 'cello.....Mendelssohn  
Studie on Chopin's D flat waltz.....Rosenthal  
Grand Polonaise in E flat.....Chopin  
At the Spring.....Liszt  
Islamey, Fantaisie Orientale.....Balakirew  
Pianola  
Le Rouet d'Omphale.....Saint-Saëns  
Aeolian Orchestrelle.

Quintet for piano and strings, Allegro Brillante.....Schumann  
The musical public has for some time past been keenly alive to the interesting features embodied in the instruments manufactured by the Aeolian Company, and many prominent musicians and amateurs were in attendance at the concert on Wednesday night at Mendelssohn Hall, when the Kaltenborn Quartet was associated with the Pianola and when excellent arrangements of important musical compositions were performed by the Aeolian Orchestrelle, the other instrument manufactured by the company. The program explains the numbers.

There is sufficient ingenuity in the construction of these instruments to arrest general attention, for outside of the tonal capacity the element of expression is embodied in them, and as solo instruments they have in various forms and in large numbers been before the musical world. During the past few years many refinements have been added to them, elevating their scope and finishing the texture of their construction so that they now play to us instead of merely being played by us.

The Orchestrelles played their allotted numbers with

more than the usual promptness of response, and they also developed a satisfactory carrying capacity, the various blended tones being heard in all sections of the auditorium.

The greatest and liveliest interest was shown in the performances of the Pianola, which as a solo instrument had already created intense interest among folks musical, but which on this occasion figured as part of the ensemble in ultra-classical compositions. It acquitted itself far beyond the expectations of the uninitiated, and for those who had followed its career it exhibited a gratifying ability, endorsing previous estimates of its future usefulness.

We must remember that only such pianists as have made music and pianism a close study, followed by years of exhaustive technical application, are fitted to play the piano parts of these two numbers. The Pianola was therefore obliged to endure a comparison test that few pianists outside of the celebrities are disposed to undergo in this most hypercritical community, and yet subject to that very test the Pianola accomplished the work with a result that must of necessity convince its makers that its usefulness can be extended still more than ever. There was an abundance of expression at the proper time, too, dynamic effects, touch varieties, degrees of retardation and acceleration as we are accustomed to have them authoritatively, and an underlying solidity of promptness in attack and response that give confidence to the hearers. All in all we learned that the laws on which the Pianola is built endow the instrument with a flexibility of action that is limited only by the mechanical genius of man.

The Kaltenborn Quartet added to the interest of the performance and helped to make the evening a memorable one for the variety and novelty it presented.

November 6 the musical season of the Dominant Ninth, Alton, Ill., opened in a most auspicious manner.

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# Musical . . .. People.

Miss Mamie Kenney was soloist at Austin, Minn., recently.

L. K. LeJeune is the new organist of Christ Church, Portchester, N. Y.

The first meeting of the Angelica (N. Y.) Choral Union has just been held.

A concert was given at Miss Hull's studio, Muskegon, Mich., on the 10th.

Dr. Haas' Classes in Music, Salem, Va., reopened on Saturday, October 21.

Palo Alto, Cal., people are organizing a choral society. J. J. Morris is director.

Mrs. Edith Marie Youmans, of Elyria, Ohio, sang recently at a concert in that city.

Mrs. Shields, musical instructor, has a very large singing class in Duluth, Minn.

Mrs. L. A. Freese is president of the Progressive Musical Society, of Topeka, Kan.

A musicale was given at the residence of William Fisher, Pensacola, Fla., on the 6th.

The Fargo (N. D.) Musical Club met on the 16th at the home of Mrs. Shattuck.

Miss Marion Harter will assist Prof. G. B. Carter at an organ recital in Delaware, Ohio.

The pupils of F. Neary Schilling have just given a recital at his studio, Oswego, N. Y.

Arthur S. Hyde has sent in his resignation as leader of the Mendelssohn Club, of Bath, Me.

Mrs. Visa D. Dille gave a musical at Lanark, Ill., in October for the benefit of her pupils.

Miss Maude Yeager, of Flat Lick, has organized a class in string music in Middleborough, Ky.

Mrs. J. Schuyler Rodgers, of Albion, Mich., proposes to open a school of music in Bay City.

A recital was given at Bethany Chapel, Quincy, Mass., November 9 by pupils of Miss Gertrude Graham, assisted by Mrs. Otho Hayward, pianist; Mrs. Myrtle Phyllis Markson, contralto, and the Hubach Male Quartet, composed of C. Edward Hubach, J. L. Day, Alfred G. Hubach and M. F. Hogan.

A piano recital was given by the junior pupils of LeFevre Institute, Kalamazoo, Mich., November 8.

November 4 a recital was given by Miss Mary Olive Gray's pupils at Salt Lake (Utah) College.

The Matinee Musical Club, of Council Bluffs, Ia., was entertained recently at the home of Miss Officer.

The Cecilia Vocal Society, of Paterson, N. J., is rehearsing under direction of C. Mortimer Wiske.

Mrs. Williard, Mrs. Symmes and Miss Veneere Marino were the soloists at a recent concert in Lewistown, Mon.

Frederick Fleming Beale, Walter Logan and Miss Hannah Cundiff gave a musical last week at St. Joseph, Mo.

Mrs. Snapp sang, Mrs. Todd and Mrs. Leidigh played at the recent meeting of the Sappho Club in Mansfield, Ohio.

Mrs. H. M. Ravenscroft and Miss Carolyn Brown gave a musical November 9 at the Presbyterian Church, Madison, Ia.

Edward Kreiser, organist, of Kansas City, with Mrs. Maye Piersol-Corn as vocalist, gave a recital in Cameron, Mo., last week.

Mrs. Cary Anderson is the director and Mrs. Theodore Carroll Reynolds the accompanist of the Memphis (Tenn.) Beethoven Club.

The Woman's Club, of Rome, Ga., held a meeting on the 9th at the residence of the president, Mrs. J. C. Printup, on Broad street.

The Monday Musical Club, of Steubenville, Ohio, held its first meeting of the season at the residence of John M. Cook, on the 6th.

The pupils of Professor Cook gave their thirteenth piano recital at the studio, "Cannon House," Salt Lake City, Utah, November 4.

Miss Pence, Mrs. McCaslin, Eda Mullendore and Marcia Voris were the soloists at the Ladies' musical in Kewanee, Ill., on November 3.

A recital was given on November 3 in the vocal studio in the Normal Building, Las Vegas, N. M., under the direction of Mrs. J. A. Nabb.

Edward Noyes, piano; Isidore Troostwyk, violin, and Leo Schultz, violoncello, gave their first trio concert in Hartford, Conn., on the 10th.

The soloists for the operetta "Laila," soon to be given at Springfield, Ohio, are: Laila, Mrs. Metta Rude-Young; Queen of the Fairies, Miss Jessie Linn; violinist, Miss Pretzman; pianist, Miss Meiling; cornetist, Lee Ruhl; solo-

ists, Mrs. Young, Miss Linn, Miss Schmidt, Miss Peneton, Miss Meyer.

The pupils of Timothy Francis Crowley gave a piano recital at Mission Hall, Meriden, Conn., November 15, assisted by Orville Bailey, violinist.

At Davenport, Wash., on October 30, a concert was given in the Auditorium by Dr. Heritage, Professor Mueller and Miss Laura Mueller, of Spokane.

The Ladies' Glee Club, of Winfield, Kan., is composed of sixteen members. Professor Nagle is director, Miss Moore pianist, and Miss Evans secretary.

Miss Silence Dales, Miss Lora Holmes and Miss Ethel Syford appeared in a concert given by the Symphony Band at Wymore, Neb., on November 2.

The directors of the Kelso Musical School, Joliet, Ill., announces that the vocal department will be under the supervision of Miss Laura V. Lull.

Miss Sarah Kinney, Mrs. Charles Ames, Miss Grace M. Spinney and Miss Edith Burbank were soloists at a Mattapoisett (Mass.) concert on the 8th.

Mrs. Spohn, Mrs. Morrison, Mrs. Meader and Miss Margaret Myers arranged the program for the St. Cecilia Society's concert in Elkhart, Ind., on November 6.

The musical given by Mrs. George Britner and her pupils at Keokuk, Ia., was a delightful affair, and the students showed much progress in their musical studies.

The department of instrumental music, of Midland College, Atchison, Kan., under the direction of Prof. William Davies, had its first recital of the season November 3.

Albert W. Borst, of Philadelphia, was assisted by Mrs. Sallie Crozer Robinson, Miss Florence Jamison and Frederick Davis at a concert in Chester, Pa., on November 11.

At the home of Miss Lucille Morrison, Bluff Park, Dixon, Ill., on November 10, occurred the first practice recital for this season given by piano pupils of Clarence E. Krinbill.

Henry Hall Duncklee will direct a performance of "In a Persian Garden," to be given in Association Hall, Newark, N. J., early in December. A fine quartet will be engaged.

The Misses Carroll, sopranos, who have appeared in all the leading cities abroad and who are now with the International Grand Operatic Company, are meeting with wonderful success.

Thomas Impett, James Habberly, Fred. C. Comstock and James Laing, of Troy, N. Y., will sing several male quartets at a concert to be given in Bennington, Vt., November 29.

Miss Lounsbury, Mme. Aurilla Colcord Pote, Miss Mary L. Beeman, Misses Perry, Mrs. J. L. Rutherford, Mrs. Virginia Pingree Marwick, Mrs. Clara Corbin Wilson, Miss Neva Mae Benham, Miss Grace Johnston and

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Mrs. Clara Corbin Wilson were the soloists at the musical given by Mrs. Judson Curtiss Perkins on the 17th at her residence in Meriden, Conn.

At the second concert of the Mendelssohn Club at Rockford, Ill., Frank T. Atherton, a young violinist who has recently removed to that city from the East, made his first appearance.

The Matinee Musicale, Spokane, Wash., sung, November 13, "In a Persian Garden," the soloists being Miss Turner, soprano; Mrs. Kraft, contralto; Captain Kinzie, tenor, and Mr. King, bass.

The Ladies' Matinee Musical of Richmond, Va., gave a program on the 12th, Miss Smoot, Mrs. Stevens, Miss Allen, Mrs. Duke, Miss Mary A. Bell and Miss Ellett being the soloists.

Miss Lena Kenney, assisted by Miss Carrie Durand and Bertram Schwahn, gave a piano recital in the latter part of October at the home of Mrs. F. W. Warner, St. John's rectory, Saginaw, Mich.

A concert was given in Chickering Hall, Tacoma, Wash., by the choir of Trinity Episcopal Church. Among the soloists were Mrs. Whittlesey, of Seattle; Miss Grace Helen Bradley and Mr. Middleton.

The Cecilian Quartet, of Hutchinson, Kan., is composed of Miss Magnolia Streeter, first soprano; Mrs. C. E. Gillett, second soprano; Mrs. W. S. Clay, first alto, and Miss Lotta Records, second alto.

Prof. Ferdinand Dunkley recently resigned his position as master of music at St. Agnes' School, Albany, N. Y., to accept the musical directorship of the Asheville, N. C., College for Young Women.

The Lyric Glee Club has organized in Binghamton, N. Y., with Charles H. Goff as president, Dr. J. F. Rowe vice-president, and Mason Lowell secretary and treasurer. W. H. Hoerner is the director.

At Calais, Me., Miss Mertie Martin, Mrs. George Agnew, Mrs. R. McDonald, Miss Bessie Calkins, Miss Cora Young, Miss Mina Mitchell and Abbot Young were soloists at a recent concert in Red Beach, Me.

The production by the Somerset Choral Society, of Skowhegan, Me., of the cantata "The Rose Maiden," by Cowen, which is under the direction of Prof. L. B. Cain, of Waterville, is to take place in December.

At Lynchburg, Va., the College Hill Musical Society gave a Chopin evening recently. Major C. V. Winfree is president of the society. Professor Davis, of the Randolph-Macon Woman's College was the pianist.

The date of the recital to be given by Mr. and Mrs. Edmund Severn, at Pierce's music rooms, Springfield, Mass., was changed to Friday, November 17. The program con-

tained some of Mr. Severn's later compositions, among them a caprice for piano and a serenade and bolero for violin, and his fine sonata for piano and violin.

A glee club has been organized in Hancock, Md., with these members: Mr. and Mrs. F. M. Richey, Mrs. R. L. Henderson, Miss Cora Henderson, Miss Catharine Brooke, Miss Kittie Stigers and S. R. Cohill.

Among those who participated in Professor Straus' recital held in Ansonia, Conn., last week were the three Misses Bishop, of Bank street; Miss Addie Rider, of Humphrey street, and Joseph Schaeffer, of Franklin street.

The ladies' quartet of Plymouth Church, Fort Wayne, Ind., is planning to give a musical at the church at an early day. The quartet is composed of Miss Gibson, Miss Elsie Johnson, Miss Eula Davis and Miss Daisy Beaber.

Miss Jessie Bowman gave a song recital on November 16 at Jeffersonville, Ind., to Miss Ada Lawes. Carl Smidel, cello; Douglass Webb, baritone; Miss Virgie Shaffer, contralto; Mr. Sinmon, of Louisville, violinist, assisted.

John Norvicski, director of the National Polish Singers of America, and Mrs. G. W. Fiske, the well-known Polish soprano of Grand Rapids, Mich., took part in a concert given by the Polish Singing Society, of Bay City, last week.

A concert was given on the 15th in Wissner Hall, Brooklyn, N. Y., by Alexander Rihm, pianist, assisted by Herman Dietmann, baritone; Henry Schradieck, violin; William J. Maier, viola, and Leo Schulz, violoncello.

New Haven, Conn., is to have another ladies' quartet. Mrs. Alice Fechter-Spier, first soprano; Mrs. May Loveridge-Robbins, second soprano; Miss Ellen Hofer, first contralto, and Miss Margaret H. Roberts, second contralto.

Miss M. Marcella Klock, of Utica, N. Y., whose father, E. D. Klock, and uncle, H. H. Klock, have been well known in business and musical circles for the past thirty years, made her debut as a concert singer in Philadelphia on November 6.

Miss Grace Roseberry, Miss Alice Pierce, Katherine Wilson, Mr. Mennet, Mr. Behr, Miss Dettterick, Mr. Walley, Mr. Sweet and Mr. Parkhurst were the musicians participating in the concert at East Las Vegas, N. M., on November 11.

An organ recital by Hugo Troetschel, the first of the present season, took place at the German Evangelical Church, Brooklyn, Monday evening, November 13. Mr. Troetschel was assisted by Miss Hildegard Hoffman, soprano.

The Maplewood M. E. Church choir, of Malden, Mass., assisted by Miss Lizzie Thomas-Chadwick, soprano; Miss Ethelwyn F. Pease, violinist; Miss Gertrude Gifford, harp-

ist, and Miss Olive Hoyt, reader, gave a concert in Pythian Hall November 1.

At Guthrie, Okla. Ter., Miss Rinehart, Miss Jamison, Miss Maud Goodrich, Mrs. Hagan, Professor Lehrer, Miss Amanda O'Connor, Miss Jane Hagar, Roy Winton, Mr. O'Meara, Miss Kimbal and Mrs. Burke were soloists at a recent concert.

All Souls' Church, of Janesville, Wis., has effected a musical organization with George G. Paris leader and the following singers: Soprano, Miss Etta Sargent; alto, Mrs. A. G. Wilson; tenor, William Garbutt; bass, G. G. Paris; organist, Mrs. Wallis.

The soloists in "The Prodigal Son" oratorio at Waterbury, Conn., recently were Miss Zulette Wilson, soprano; Miss Betty Scott, contralto; William H. Davis, Jr., tenor; George E. Boyd, baritone; J. Franklin Barbour, bass. Miss K. C. Churchill, violinist.

Those who took part in the program of the Amandine Club November 14 at Alfred, N. Y., were Mrs. Albert Randolph, Miss Ruth Stillman, Mrs. Booth C. Davis, Miss Gertrude Harris, Miss Gertrude Packard, Miss Velma Crandall and Miss Vida Stillman.

The beautiful music studio at the home of Mr. and Mrs. Anson P. Stephens, San Diego, Cal., has recently been made more attractive than ever by the completion of a music loft or balcony. While the piano is on the main floor, the organ has been placed in the loft.

The School of Music, Ann Arbor, Mich., will soon issue a choral union record, which will be a complete history of the organization since its inception. Prof. de Pont, the author, estimates that there have been 2,000 members since the organization was founded.

The Wight Philharmonic Society, of Rockland, Me., on November 16 gave a concert, the numbers being by the Wight Philharmonic Society, Dr. Samuel Tibbetts, Mrs. Horace Little, Miss Vinnie Ream Havener, Johann C. Hansen, Major H. M. Lord and Miss Mary Knight.

Mrs. Evelyn Sherrill was assisted by Ross H. Maynard, of Boston; Miss Josephine Allin, of Louisville, Ky.; Mrs. Elizabeth Davis-Donnelly, of Alliance; Mrs. W. A. Potter, of Alliance; Edward Kemmer and Miss Grace Altatter at a concert in Alliance, Ohio, November 9.

Mrs. Sophia Kennedy gave a musicale on November 4 at her residence, 132 West Fourth street, Leadville, Col. Among the performers were Miss Alice Kennedy, Mrs. Kennedy's youngest daughter. The young lady is said to be one of the most accomplished pianists in Leadville.

The National Arts Club, of New York city, has arranged a number of concerts for Sunday afternoons, December 17 and January 7 and 21, February 4 and 18 and March 4. These are to be given at the clubhouse, 37 West Thirty-fourth street, by the Mannes Quartet, which consists of

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David Mannes, first violin, formerly first violin in the Seidl Orchestra; Ludwig Marum, second violin; David Altschuler, viola, and Leo Schultz, 'cello. Among the soloists will be Miss Marguerite Hall, Mrs. David Mannes, Howard Brockway and Walter Damrosch.

Miss S. C. Very has just completed a course of lectures on music in Freehold, N. J., before the Cecilian Club. She began a series on November 14 before the Music Students' Club, of Catskill, N. Y.; and has in preparation a course of Lenten talks to be given at various clubs in New York.

At Hot Springs, Ark., Miss Dishroon, Miss Iva La Patourel, Mrs. T. O. Owen, W. B. Rockafellow, Mrs. H. McCafferty, Miss Jennie Craighead, Clyde Morris, Miss Nell Wallace, Miss Violet Sammons and Messrs. Haltom, Woodcock, Owen and Murphy gave an entertainment recently.

The Schubert Glee Club, originally the Boston Street Glee Club, assisted by Miss Carolyn S. Foye, Mrs. Vesta Wakefield Lowe, A. N. Alexander, J. Edward Aborn and Miss M. Louise Morse, gave an entertainment in the vestry of the First Methodist Church, Lynn, Mass., on November 8.

Miss Murdoff, Miss Edith Sweetser, Miss Anna Louise Brownlee, Miss Barnard, Miss Crosby, Miss Keller and Miss Diels were the soloists at the first regular meeting of the "Morning Musical" held in Miss Murdoff's studio at Marion, Ind., November 7. Accompanist, Miss Koonz.

A concert will be given in Port Chester, N. Y., some time during this month by Reginald Barrett, organist and choirmaster of St. Thomas' Church, and Miss Esther Sands, assisted by George F. Herbert, violinist; Miss Anna Fairchild, Miss Bella Anoney and Davis Williams.

The Epworth Musical and Literary Club began its life in Anaconda, Mon., last week with about forty members and the following officers: President, R. Wolfe; vice-president, Edna G. Taite; secretary, Parlor Hikis; treasurer, Grace Clapper; organization committee, L. M. Clapper; membership committee, Thomas I. Oakland.

The Ellsworth (Me.) Festival Chorus held its annual meeting recently and elected the following officers: President, J. A. Cunningham; vice-president, Mrs. C. S. McLearn; secretary, U. G. Hodgkins; treasurer, W. A. Alexander; executive committee, the president, ex-officio, Mrs. W. H. Titus, J. O. Whitney; conductor, F. W. Rollins.

An organ recital was given November 8 at the Silliman Memorial Church, Cohoes, N. Y., under the direction of Miss Carolyn Rivers. Miss Alice E. W. Ford was the soprano soloist. Miss Carolyn Rivers, alto; Fred Higgins, tenor, and Harry W. Sheldon, of Troy, also sang. Professor Belding, of Albany, presided at the organ.

Mrs. Henry W. Lapham, Isaac Weisenbeck, Miss M. B. Alverson, Miss Gheen, Mrs. Fox and Mrs. Robert F. Thompson were soloists at the recent meeting of the Canandaigua (N. Y.) Tuesday Musical, Mrs. Asa B. Priest, hostess. The program for the year is: December 5, Miss Merna Hall, hostess, Gluck, Chaminade; January 2, Mrs. Julia Fox, hostess, Haydn, Paderevski; January 30, Miss Moran, hostess, miscellaneous; February 27, Miss H. Etta Smith, hostess, Clementi, Cherubini, Brahms; March 27,

Mrs. Leonard A. Parkhurst, hostess, Mozart, Leschetizky; April 24, Mrs. J. T. Kilgour, hostess, Beethoven, Scharwenka.

The first of a series of three musicales by Mrs. Alice Wentworth MacGregor and Miss Alice M. Bolting has just been given at their music studio, in Providence, R. I. The program consisted of songs by Mrs. MacGregor and solos for violoncello played by Miss Laura Webster, Miss Bolting and Miss H. E. H. Forbes assisting at the piano.

The Thursday Musicales, of Grand Forks, S. Dak., is in a most thriving condition, new members being added continually. At a recent concert Mrs. John M. Cochrane, Miss Kristine Koller, Miss Viola Booker, Mrs. William W. Remington, Miss Jeanette Freehafer, Mrs. Charles T. Kittredge, Mrs. M. V. Brannon, Miss Bosard, Mrs. Gordon and Mrs. J. H. Bosard took part.

The Troy (N. Y.) Choral Club opened the week's musical events by giving the first of its winter concerts at Music Hall Monday. The club is under the leadership of Allan Lindsay. The assisting talent included Miss Clara Stearns, organist, of Troy, and Ericsson Bushnell, basso, of New York city. There were incidental solos from Miss Clara Pfau and Miss Alice Ford, sopranos.

The Ladies Choral Union, an adjunct to the Musical-Literary Society of Winona, Minn., has been recently organized. The officers are: President, Miss Louise Sloan; vice-president, Miss Carrie Choate; secretary and treasurer, Miss Helen Hubbell; accompanist, Mrs. Charles Crangle; executive committee, Mrs. H. D. Hines, chairman; Mrs. H. S. Youmans and Miss Della Von Rohr.

Those taking part in the series of three free concerts to take place in Topeka, Kan., arranged by Miss Pearlade Prescott are all Topeka musicians. Those who took part in the concert of the 15th were Mrs. Harry E. Tasker, Mrs. A. R. Lingafelt, Miss Myrtle Jetmore, Mrs. C. J. Smith, the Misses Wyatt, Miss Nina Watts, C. S. Sutton, David Bowie, Miss Clara M. Crumb, Frank Weightman.

The Fitchburg (Mass.) Choral Union has changed its name to the Fitchburg Musical Society. Directors have been elected to take charge of the society, five active and five honorary. The active are Mrs. George H. Holman, Mrs. F. A. Dunster, Miss Alice Welch, Charles W. Cobb and John F. Burke. The honorary are Alvah Crocker, George R. Wallace, Ralph Thompson, C. B. Smith and Miss Lucy Fay.

The Glee Club of Georgetown, D. C., University has been reorganized and officers elected: President, Christopher Hagan, 1900, of Massachusetts; manager, T. Fernding, 1901; assistant manager, M. V. Lenane, 1902, of New Jersey; secretary, Courtland A. Kiernan, 1901, of New York. The club is under the direction of George Herbert Wells, professor of music and organist of the university.

Among those who have been or are still connected with St. Paul's Choir, of Troy, N. Y., are C. A. Stein, organist of the church, who has just been elected conductor of the Troy Vocal Society; Allan Lindsay, the baritone soloist, conductor of the Choral Club; W. H. Purdy, just appointed organist and choirmaster of a church in New York city; Edward W. Lintner, organist of Trinity

Episcopal Church, Lansingburgh; Ben Franklin, tenor of St. Peter's Church and the Synagogue, Albany; George W. Franklin, tenor of the First M. E. Church, Lansingburgh; John Edwards, soloist at St. John's Church, Troy; George F. Stein, soloist of All Saints' Cathedral, Albany, and W. R. Squire and brother Morris, both prominent New York soloists.

The first monthly musicale of the season, given by the Tuesday Musical Club, was held on November 11 at the residence of Mrs. George W. Davis, No. 31 Arlington avenue, East Orange, N. J. Miss Ruby Gerald Braun, of Newark; Miss Emma Dutton, Miss Grant, Mrs. Albert O. Field and Mrs. Edward F. Maher took part. Accompaniments were played by Miss Baldwin, Mrs. Austin and Mrs. Franklin Field, Jr.

The Evanston (Ill.) Musical Club has just issued its prospectus for the season of 1899-1900. The soloists at the December 14 concert will be: Mrs. Sanger Steele, soprano; Miss Mabelle Crawford, contralto; Glenn Hall, tenor, and Arthur Van Eweyk, basso. Prof. Peter C. Lutkin, of the Northwestern University, will direct the chorus, as he has done in previous years. The chorus of 125 voices will have an orchestral accompaniment.

The piano recital by Robert A. Morrow, assisted by Mrs. Makinson and Luigi von Kunits, at the Hotel Schenley, Pittsburg, Pa., on November 14 was a prominent social affair. The patronesses included Mrs. William Thaw, Mrs. C. L. Magee, Mrs. Samuel Ammon, Mrs. Lewis M. Plummer, Miss Mary McClelland, Miss Julia Harding, Mrs. Josiah Cohen, Mrs. D. T. Watson, Mrs. Frank Moore, Mrs. Alexander Speer and Mrs. C. C. Beggs.

The Thursday evening Musical Society has been organized in Syracuse, N. Y. Prof. H. E. Cogswell is the director. The officers are: President, Mrs. A. J. Wells; secretary, Miss Nellie Coon; treasurer, Mrs. A. Merrihew; chairman music committee, Mrs. Leonard Howlette. Other members are Mrs. Frank Riggs, Mrs. Harry Mann, Mrs. Curtis, Mrs. G. Griffin Lewis, Miss Nellie Wade, Mrs. Ernest Lancaster, Miss Bergran and Miss Grace Burpee.

A joint meeting of the Pennsylvania State Music Teachers' Association and the Philadelphia Music Teachers' Association was held at the Church of the New Jerusalem, Twenty-second and Chestnut streets, Philadelphia, Pa., November 7. The officers of both associations were present, and the respective presidents, Clement A. Marks, of Allentown, and Enoch W. Pearson, director of music in the public schools of Philadelphia, delivered addresses.

Assisted by Albert H. Houghton, of Boston, baritone; Miss Emma F. Denham, of Westboro, violinist, and Charles H. Grout, organist and accompanist, the Park Church Quartet, of Worcester, Mass., will give a concert at the church November 22. Mrs. Edith Hicks Adams, soprano; Mrs. Josephine Stowel Brooks, contralto; Robert L. Hibbard, bass, and Dr. Charles H. Davis, tenor and director, compose the Park Church Quartet, and Arthur Colburn will be their pianist and accompanist.

The officers of the Euterpe Club, of Kansas City, are: Mrs. J. H. Harris, president; Mrs. Henry Rickard, vice-president; Mrs. P. B. Goddard, second vice-president; Mrs. G. J. Clark, secretary and treasurer; Miss Mildred Beymer, librarian; Mrs. Jennie Schultz, accompanist. Executive committee—Mrs. Harris, chairman; Mrs. Henry Rickard,

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About twenty of the male singers of Chattanooga, Tenn., met November 8 with Prof. A. H. Morehead at the music rooms of the John Church Company, and took the initial steps toward organizing a glee club. The club selected the following board of directors: W. C. Stephens, A. D. Catlin, L. A. Warner, E. C. Pendleton and R. M. George. This board will select the permanent officers of the club and report at the next meeting. The board of directors will also have the responsibility of managing the business affairs of the club in detail, under the direction of the club.

A number of well-known downtown organists have banded together and formed the Howard Forrer Peirce Association of Organists. The members of the organization will contrive to bring the organ before the public in its best light. By them it is considered the leading musical instrument, and they will revive the dormant interest in it. Several noted players will give exhibitions in Dayton, summoned hither by the association. Among them will be Eddy, Andrews and Buck. The officers are: President, W. F. Chamberlain, Grace M. E. Church; vice-president, W. W. Boutelle, Christ's Episcopal Church; treasurer, Walter Allen, Lutheran Church, and secretary, Charlie Carpenter, First Presbyterian Church.—Dayton (Ohio) News.

The members of the Woman's Choral Society, of Derby, Conn., are Mrs. Chas. Jump, Mrs. Carlos Storrs, Mrs. J. H. Cooke, Mrs. H. A. Henfisch, Mrs. Laedow, Mrs. F. S. Slauter, Mrs. L. L. Hinman, Mrs. F. W. Shelton, Miss Bessie Birdseye, Miss Lena Howe, Miss Ruth Sturgis, Miss E. B. Smith, Miss Atala L. Smith, Miss Grace Treat, Miss Helen R. Martin, Miss Susie E. Nelson, Miss Bertha Condon, Miss Jeannette Steele, Miss Laura Gates, Miss Ada M. Gesner, Miss Harriet Allis, Miss Mabel Loomer, Miss Grace Lowden, Miss Helen Hubbell, Miss Grace Saunders, Miss Edith Perry, Mrs. F. A. Ballentyne, Mrs. J. N. Sinsabaugh, Mrs. C. N. Downs, Mrs. J. R. Mason, Mrs. L. B. Terrell, Mrs. John Hubbell, Miss Amy Canfield, Miss Frances Osborn, Miss Bertha Leach, Miss Ruth Downs, Miss Alice Brinsmade, Miss Daisy Colburn, Miss Pearl Durand and Miss Addie Sinsabaugh.

#### Women Philharmonics Meet.

"A CHARMING affair" was the verdict pronounced by all who were enabled to attend the concert and reception in Carnegie Hall on Friday evening, given by the Women's Philharmonic Society.

Several prominent professional members of the club appeared on the program, which formed a part of the entertainment.

The society, founded by Mrs. M. Fay Pierce, is a federation of vocal, piano, orchestral composition and musical literature clubs, and aims to promote fellowship among musical women, both professional and amateur, and to further their best interests.

A pleasing and artistic program was given, particularly noticeable features of which were the orchestral numbers, conducted by Madame Frank, and the choruses under the direction of Madame Courtney.

The reception which followed was tendered to Miss Adele M. Fields, the society's parliamentarian.

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MISS DELLA NIVEN is one of the promising prima donnas of the Castle Square Opera Company. She is a young American girl, a native of Hornellsville, N. Y., who studied for two years with Madame Marchesi, Desiree Artot and Augusta Goetze. After a short experience in Dresden, Germany, she returned to America and made her professional debut in comic opera, singing small parts with the Francis Wilson Opera Company. After this she received a flattering offer to appear in farce comedy, which she accepted. Her ambition to become known in a higher class of work led her to make an application for a position with the chorus at the American Theatre last spring. Her ability was at once recognized, and she was given the position of understudy to the late Miss Lizzie Macnichol. Her first appearance was as Stephano in "Romeo and



DELLA NIVEN.

Juliet" at the Montauk, Brooklyn, last season. This season Miss Niven was enrolled as one of the prima donnas. Since the opening of the third season of opera in English at the American Theatre Miss Niven has sung the role of Nurse in "Romeo and Juliet," the Priestess in "Aida," and has acted as understudy for the contraltos.

Miss Niven has a very good contralto voice, and, besides this, she is a musician, being able to play a very satisfactory accompaniment on the piano. Her accomplishments ought to make her a very useful member of the Castle Square Company.

#### Chamber Music.

Townsend H. Fellows announces a series of five Wednesday morning chamber musicales, to be given at Carnegie Lyceum at 11 o'clock, by Leo Schulz, the 'cellist, on November 22 and 29, December 6, 13 and 20. Strictly chamber music will be given at these musicales. The best available artists will participate, and compositions of the greatest composers will be heard. That there is a dearth of chamber music in New York cannot be gainsaid. It is with the intention of creating an interest in this style of music that this series has been inaugurated. The superiority of the programs will appeal to all, and the prices have been made within the easy reach of everyone. Tickets are now on sale at the Carnegie Lyceum. At these musicales the following artists will appear: Pianists—Katherine Ruth Heymann, Maria Victoria Torrilhon, Mabel Phipps, Carl Stasny and Alexander Rihm. Violinists—Richard Arnold, Eugene Boegner, H. Schradieck and David Mannes. Soloists—Miss Louise St. John Westervelt, Francis Rogers, Townsend H. Fellows and Madame Jacoby. Bruno S. Huhn will be the accompanist. Miss Heymann and Leo Schulz will give the program November 22, with the assistance of Miss Westervelt, soprano.

#### Chamber Music at Wissner Hall.

THE first of two chamber music concerts at Wissner Hall, Brooklyn, was given last Wednesday evening by Alexander Rihm, a Brooklyn pianist. Associated with Mr. Rihm were Henry Schradieck, violinist; William I. Maier, viola, and Leo Schulz, 'cellist. Herman Dietman was the vocalist. The large audience seemed to enjoy the opening number, the Rubinstein Trio in B flat, for violin, 'cello and piano. Brahms' Quartet in G minor was the other ensemble piece, and for this there was less enthusiasm. Between each movement there was an exodus from the hall. Mr. Rihm, unfortunately, did not subdue his playing sufficiently to make an agreeable ensemble. Mr. Dietman, a good looking young man, with a baritone voice, prematurely worn, sang with more warmth than art three songs from "Scheffel's Trompeter," by Hugo Brueckler. Mr. Dietman's voice and method were much better before he went to Germany, four years ago. Why will young men and women go to Europe to have their voices ruined?

#### Some Results of a Successful Teacher.

Some of the pupils of Frederic Mariner, of the Virgil Piano School, are working to become public performers; others are piano teachers who come to him to learn the secret of his success, how he develops such a great amount of playing ability in so short a time, bringing pupils out in weeks where usually it means years. The secret soon discovers itself to be the Virgil piano method correctly imparted. Mariner pupils are constantly appearing before audiences which appreciate the repose, sureness and general musical excellence of their work.

Miss Lottie Cole recently played with success at a large fair held in Jersey City, and will soon appear at a series of recitals at the Virgil School.

Wilbur Sandford Blakeslee, a talented young man, has placed himself under Mr. Mariner's guidance within the year, and already promises playing ability of a high order. Besides appearing at all the Thursday afternoon recitals given by Mr. Mariner, he played before the Rutherford Reading Club last Monday, and will appear at a series of December recitals to be given by Mrs. A. K. Virgil at the Virgil School. His playing is characterized by delicacy and tenderness, yet rich and commanding when required. A good technic, already acquired, with plenty of practice in public work, will put him in the front rank of pupil performers very soon.

#### Some Fine Choir Work.

It is, perhaps, not at all disparaging to the great amount of other excellent choir work done in New York to state that the superb singing now being heard at the Church of the Ascension, Tenth street and Fifth avenue, is of the very highest character, and is not surpassed anywhere in this country. The choir, under the direction of Charles Heinroth, is composed of twenty well selected mixed voices and a quartet of soprano, contralto, tenor and baritone. It would be difficult to imagine more refined work than is done by these excellent voices, and the character of the singing is of a more than ordinarily high order. Such composers as Arcadelt, Villiers-Stanford, Radford, Reinecke and others are heard, while selections from the standard oratorios are also presented. The ensemble work of this choir is most admirable, the shading being delicate always, while the general affect of the work as a whole is such as to call for the greatest admiration.

Mr. Heinroth is an organist of fine abilities, and is a young man of fine promise. On Sunday evening last he presented as a prelude the Sonata in A minor by Rheinberger, and his playing elicited the warmest admiration, as it always does. Taken as a whole, the organ playing and choir work presented by Mr. Heinroth appears to be well-nigh perfect, and he is to be congratulated upon his success.



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THE MUSICAL COURIER,  
86 GLEN ROAD, ROSEDALE, TORONTO,  
November 16, 1899.

J. D. A. TRIPP'S piano recital attracted a large audience to Association Hall on the evening of November 7. The assisting artists were Lillian Littlehales, 'cellist; Violet Gooderham, contralto, and Mrs. H. M. Blight, accompanist. This was the program:

Toccata and Fugue in D minor.....	Bach-Tausig
First Sonata for 'cello and piano.....	Mendelssohn
Miss Littlehales and Mr. Tripp.	
Knowest Thou the Land? (Mignon).....	Thomas
Miss Gooderham.	
Caprice Slave.....	Ph Scharwenka
Air Pathétique.....	Stevenson
Romanze.....	MacDowell
Danse Montagnarde.....	Mattiole
Miss Littlehales.	
Nachtstück.....	Schumann
Papillon.....	Grieg
Le Tambourin.....	Rameau
Three Studies.....	Chopin
Where Blooms the Rose.....	Johns
Ich liebe Dich.....	Grieg
Miss Gooderham.	
Valse in E major.....	Moszkowski
Adagio.....	Bargiel
Czardas.....	Fischer
Miss Littlehales.	
Study in C.....	Rubinstein

Mr. Tripp's playing aroused unmistakable enthusiasm, and he was recalled several times. For an encore he gave a Paderewski melody in G flat. Since last season he has developed and is more magnetic now than formerly. His remarkable execution is as brilliant and his subtle varieties of touch are as effective as ever.

A notable number was the Mendelssohn sonata for 'cello and piano, performed very acceptably by Mr. Tripp and Miss Littlehales.

The latter, a young Canadian who has not been heard here for several years, made a most favorable impression and was recalled more than once. The deep, rich tone she produced, her clever fingering, smooth bowing and musically interpretations were things to be praised. Miss

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Littlehales is a graceful figure upon the platform. A 'cello in her hands does not appear uncouth.

Handsome Miss Gooderham sang sweetly, but was apparently somewhat nervous. Mrs. Blight was a capable accompanist.

Clara Butt's visit to this country was well timed. War bulletins and the departure of a Canadian contingent for South Africa had already filled many of her hearers with an unusual degree of patriotic fervor. With the prevalent sentiments of last week the three appearances of the young English contralto were in tune.

"Toronto is very like an English city," said Clara Butt to the writer; "the demonstration on Thursday night made me love the Queen all the more!"

On November 10, at her second concert in Massey Music Hall, Miss Butt was no less rapturously applauded than on the previous Monday evening. Her singing needs no further description here.

At the Friday concert W. H. Hewlett excelled as an accompanist, both at the piano and at the organ. To "The Lost Chord," Miss Butt's final encore, he improvised an admirable organ accompaniment at a moment's notice. London, Ont., is too small a place for Mr. Hewlett. He is talented enough for London, England, or for New York.

Signor Alberti, baritone, and Alfred Hofman, the well-known Detroit 'cellist, were again the assisting artists. Much of their work was excellent, and all of it would bear a careful analysis, which it is to be regretted that space forbids attempting.

Miss Detta Ziegler, the talented soprano soloist at Sherbourne Street Methodist Church, has been engaged to sing in "The Messiah" next month at London, Ont.

Arthur Blakeley, organist and choirmaster of the above mentioned church, recently gave an instructive organ recital before an appreciative audience at the Toronto Conservatory of Music, where he is a member of the teaching staff. Mr. Blakeley spent the summer in England and

Europe, where he met leading musicians and played on many far famed organs.

At the Toronto Conservatory of Music on November 2 pupils of Dr. Edward Fisher were heard in a well arranged and artistically interpreted piano recital.

Miss Louise Tandy, soprano, who has enjoyed the privilege of seven years' study with European vocal teachers, is now a member of the staff at the Toronto Conservatory of Music, where she accepts concert engagements and pupils.

Frank S. Welsman's studio is at 32 Madison avenue, Toronto, not at Madison street. It is rumored that this concert pianist will shortly give one of his artistic recitals.

Arthur Friedheim, the distinguished pianist, and his charming wife, Madame Friedheim, mezzo soprano, arrived in Toronto yesterday, and are the guests of their friends, Mr. and Mrs. W. O. Forsyth. The Friedheim recital, which takes place this evening in Association Hall, is the chief musical event of the week. To-day the pianist practiced for two hours at the Heintzman warerooms, and proved himself to be in excellent form.

This morning at his residence two of W. O. Forsyth's pupils, Miss Gwendolyn Roberts and Miss May Wookey played before a small audience, consisting of Mr. Friedheim, Madame Friedheim and this paper's representative.

Miss Gwendolyn Roberts, who is the daughter of Edmund L. Roberts, secretary of the Metropolitan School of Music, in this city, contributed a Bach Concerto and Mendelssohn's "Hunting Song." She displayed a brilliant touch—a touch capable of being electric at times—much musical feeling and a good technic. Miss Roberts evidently has not mistaken her vocation. She seems destined to excel.

Miss May Wookey, who comes from Jamaica to study music in Canada, also performed very creditably, her selections being two Chopin Etudes (op. 10, No. 10, and op. 25, No. 9) and an arrangement of "Ich Liebe Dich."

Mr. Friedheim complimented Mr. Forsyth on the satisfactory progress and unmistakable talent of the young pianists.

Miss Franziska Heinrich, Dr. Edward Fisher's very promising—perhaps his most promising—pupil, will give a piano recital in Association Hall this season. The event, which will probably take place in February, is to be under the patronage of Miss Mowat, of Government House; Mrs. Fisher, Mrs. Arthurs, Mrs. Mackenzie and many others, all of whom are enthusiastic concerning the young pianist's artistic future. This season Miss Heinrich will accept concert engagements; later she will visit Germany and there continue her studies. The foreign instructor who secures her as a pupil will be exceedingly fortunate, for she possesses rare talent for piano playing and an intensely musical temperament.

A clever violinist is visiting this city in the person of Ernest du Domaine, who, notwithstanding his French descent and name, is an Englishman by birth.

For a concert violinist desirous of securing numerous local engagements there are not brilliant prospects in Toronto as yet, but for a violin instructor who is willing to come here and establish himself in the proper way there should be, and indeed there is, a field. Possessing strong personality, determination, magnetism, tact, experience, discrimination, musical ability and a gift for

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teaching, the latter would succeed. He would discover talent (for there is talent here) and would produce players. Lacking these requisites he would fail.

In summing up the violin situation in this city reference is made to the present, not to the past. Herr Heinrich Klingensfeld, for example, had an excellent class of pupils, but desiring a larger concert field he left Toronto, and his place remains unfilled.

Scores of our piano instructors are making satisfactory incomes. The voice, the organ, the theory of music—all are popular. It is true the violin has some competent advocates here, and at least three able female instructors, the most prominent among the latter being Mrs. Drechsler Adamson. But in a man who will concentrate all his energies on his instrument and accomplish in his sphere what Vogt, Torrington, Fisher, Tripp, Welsman, Forsyth and others are effecting in the realm of piano playing, Toronto is unquestionably lacking.

Leading violinists in other cities have discovered that such a want existed, and some of them have written to this department in regard to it. But when such musicians consider moving to a distant city a definite offer, a salary is expected and demanded; therefore when it is learned that no agreeable attraction of the kind lies waiting to be grasped upon the moment of arrival, the project is apt to be abandoned.

The attitude thus assumed resembles that of a would-be editor of a non-existent periodical who says: "I see how this paper would develop a certain community; educating the people, it would advance their interests and before long it would benefit me." But he does not care to risk anything; like a child who cries for the promised stick of candy, unwilling to wait till his lesson is ended, he reflects: "I want my pay!"

So the would-be editor remains where he is, and the distant violinist remains where he is, and if the world consisted of such conservative and unprogressive individuals alone, where would the world be? MAY HAMILTON.

## MONTREAL.

NOVEMBER 14, 1899.

The first really important piece of local musical news was divulged this afternoon. Montreal is to have another series of Symphony orchestra concerts. The tidings have imparted a roseate hue to a horizon which had been previously noteworthy only for the dull monotony of its gray hopelessness.

Professor Goulet is to be at the head of the organization, as he has been for the last three years, and the only radical change is to be in the management. A guarantee subscription of considerable magnitude has been secured, and with the new vitality which has been infused into the institution there is no reason why all the indebtedness of last season should not be wiped out by the proceeds of this. There are few people in Montreal who do not sympathize heartily with Professor Goulet and wish him the success he deserves. Unfortunately there is a long distance between winning people's good wishes and winning their patronage.

A new feature in this year's concerts will be the soloists, who will no longer be drawn entirely from the local musical

colony. Mrs. Charles Crowley (Mary Hayden Crowley) will sing at the first concert to be given on November 24, and Professor Goulet leaves shortly for New York, to engage soloists for the balance of the series.

\* \* \*

The redoubtable Durieu Nicosias Opera Company has become a cipher, if reports that have been received from members of that unfortunate organization are to be believed. Financially, it seems, things went from bad to worse, until Baltimore was reached, when most of the stars definitely and forever gave up all hope of ever basking in Havana sunshine, or, in fact, of doing anything but return to France. One or two of the singers, it is understood, will join Charley's forces in New Orleans and the rest are willing to accept any situation which offers an honest living and three meals a day.

\* \* \*

Rosario, a young 'cellist of considerable promise, is to give his first Canadian recital in the Monument National to-night. Rosario is a Montrealer who has been studying abroad for several years, and he has won considerable praise from men who are not in the habit of praising indiscriminately. J. S. LEWIS.

## Promising Young Violinists.

Last Saturday evening in the auditorium of the Educational Alliance a soirée musicale was given by the violin pupils of Mark M. Fonaroff. The young violinists were assisted by Mrs. E. Romero, soprano; Charles Bonney, tenor; Miss Dora Holstein, violinist, and several others. The following took part in the entertainment: Dora Hochstein, Michael Shapiro, Abraham Shapiro, Samuel Greenberg, Dave Solotoroff, B. Rosenwaser, Hyman Borodkin, Philip Cone, Rose Frank, Pauline Bonhoff, P. Serhey, Dora Millman, D. Racker, S. Lieberman, Myer Millman, Isidore Cohen, Morris Diamond, Aaron German, Charles Hochberg, Joseph Radofsky, William Schacht, Max Whitehorn, D. Herman, Isidore Eisenstein, Moses Sharr and Fanny Gerstone.

An interesting program was gone through, the pupils showing that they had been well taught. Among them are several promising violinists.

## Nevada in Washington.

Nevada's concert in Washington will take place to-night, and as Admiral Dewey, President McKinley and other prominent people have signified their intention of being present, it is certain to be a notable event. Already there seems much interest manifested in the Washington concert, and some of the papers have made comments on the forthcoming meeting on this occasion of the heroine of Seville and the hero of Manila. Madame Nevada will be assisted by Clara Kalisher, contralto; Alberti, baritone, and Orton Bradley, solo pianist.

The Bay Ridge Choral Union has resumed rehearsals for this season. Cowen's "Rose Maiden" will be the first production. Orton Bradley is to be the conductor.

## Luigi von Kunits.

LUIGI VON KUNITS, concertmeister of the Pittsburgh Symphony Orchestra, announces a series of chamber recitals by the Kunits String Quartet at the Schenley, Pittsburgh, Pa., beginning December 18. Few cities if any can boast of a more artistic organization than Mr. Von Kunits' quartet, and nothing better could be anticipated than the repetition of past successes. According to present arrangements a recital will be given each month during the season, and the first program includes Brahms' D minor Sonata, op. 108, for violin and piano, when Beveridge Webster will assist.

## S. G. Pratt's Pupils.

S. G. PRATT'S pupils gave their first recital last Friday evening at the West End School of Music. The following pupils took part: Miss Anna C. Brush, Miss Beatrice Goodman, Miss May Fuller, Miss Anna Strothman, Miss Jean M. Smith, Miss Regina Sicher, Miss Claire Slaven, Miss Lulu Eggleston, Miss E. Cora Bliss and Mrs. E. B. Southwick.

The program was made up of compositions of Kuhlman, Litolff, Mendelssohn, Liszt, Von Weber, Raff, Bach and Chopin. As an introduction to the recital, Mr. Pratt gave a short talk explanatory of his method of teaching. The work of the pupils showed that they had been taught thoroughly.

## Mme. Luisa Cappiani.

For the twelfth time, Mme. Luisa Cappiani has been elected first vice-president of the New York Music Teachers' Association. An honor well bestowed!

Madame Cappiani is already arranging for one of her concerts at an early date. She has secured as assistants Del Puente, Hubert Arnold, Laura Bellini, Helen Campbell, Dudley Buck, Jr., Tom Noyes and several others. The program of Madame Cappiani's forthcoming concert will be exceptionally interesting. A notable feature will be an illustrated vocal lesson to the audience by Madame Cappiani. This will be of special interest to musical people. Madame Cappiani's concerts are always important events. Her next one promises to be especially interesting, because of the abundance of talent she has at her disposal.

## Nevada in Demand.

Charles L. Young and a party of friends went over to Philadelphia Friday to attend Nevada's concert. Mr. Young reports that from every large city in America he has received applications for Nevada's services, and that he has a comparatively easy task in booking her American tour.

Advance band and orchestra parts of Rudolph Aronson's new march, "The Nation's Tribute to Dewey," dedicated to the famous admiral, have been forwarded to Strauss' Orchestra, Vienna, the band of the Garde Republicaine, Paris, and Grenadiers' Guard Band, London.

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CHICAGO OFFICE THE MUSICAL COURIER,  
224 Wabash Avenue, November 18, 1899.

**T**o try it on the dog is an excellent maxim, but Chicago is tired of playing the canine and has turned tail on the speculator.

In other words, with two possible exceptions, the opera has been notable for much smaller attendances than in previous years, Chicago refusing to act as a rehearsal ground for the Grau company to practice upon. Three dollars and a half for a good seat and unfulfilled expectation! Three dollars and a half for the privilege of witnessing the preparation for New York! Three dollars and a half for the pleasure of seeing the opera troupe in the boxes of the Auditorium. Three dollars and a half for the spectacle of this same troupe hanging over these boxes, wildly gesticulating and applauding their colleagues, knowing their own turn is next, when the same show, with a change of principals, will be repeated. Faugh! How bald and uninteresting it all becomes—the same scene year after year, and they call it appreciation for art. Sham, flashy and gaudy; it is on a par with the articles that tell us what Calvé finds most digestible or what Eames considers best for the complexion. The daily newspapers have teemed with interviews with the "great" people who comprise the opera company. Columns have been devoted to the daily lives of these people who have been made to appear as gods. But not all this dragged in advertisement has resulted in obtaining the desired effect, and the Auditorium still has row upon row of seats without occupants, bearing silent and eloquent testimony to the fact that the Chicago public sees through the game.

The opening night of the grand opera company occurred on the 13th, an inauspicious date surely. A magnificent performance of "Tannhäuser" was promised, with Van Dyck and Ternina.

And neither appeared. Ternina had been announced and referred to as the greatest Elizabeth, while Van Dyck is always welcome, and ought to be sufficient to draw a fair sized audience. Indisposition claimed them both, so it was said. "Oh, I wish I had my money back," said a young artist to me after the performance. "I went to hear Ternina; I heard Susan Strong. She is good enough for a moderate English opera company at 25, 50, 75 cents and \$1, but \$3.50! It is shameful to fool us in this way." The speaker was only typical of dozens of other young singers who expend their well earned money, even sometimes denying themselves necessities, to attend a performance for which certain star singers are promised and from whom they can derive benefit in the matter of interpretation. In this the "star" is decidedly useful as well as pleasurable, but when the stars do not appear and the singers substituting are mediocre (taking the highest art as a standard), the chorus absolutely inadequate and unrehearsed and the general ensemble rough and ragged, then the question of ex-

penditure is one to be thoughtfully discussed. It is unfair to art, unfair to the public to pursue the present policy "of anything good enough for Chicago"; it is unworthy of the artists to give us of their worst. It is no more honest to make use of these false pretenses than it is to pick a man's pocket, and this system, alluring by false promise, is as immoral and degrading as any of the crimes that are punishable in the police decalogue.

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The English opera at the Studebaker this week was "Maritana," but it did not excite the enthusiasm usually given to the productions of the Castle Square Company. It is an opera that should be obsolete—neither fish, fowl nor good red herring opera, but flat, stale, unprofitable and stupid. It is resurrected but seldom and each resurrection is several years further apart than the preceding, for which let us give thanks to a merciful Providence and the opera management. But for the two or three tuneful airs and one good chorus, "Maritana" is absolutely uninteresting.

The cast was good and included Reginald Roberts, the tenor; W. G. Stewart, baritone and general overseer of the company, and Frank Moulan, in a part entirely unsuited to his great talent. Miss Eloise Morgan sang well, looked well and acted with much spirit and grace in the role of Maritana. Miss Morgan has been a very valuable member of the company and is exceedingly popular with the public. Her singing is remarkably artistic, and, although handicapped by the inadequate accompaniment afforded by the orchestra and its somewhat somnolent conductor, Clarence West, she still carried off most of the honors of the performance. With a change of opera every week, to be note and word perfect is little short of a marvel, but Miss Eloise Morgan has proved herself fully equal to the task. In the principal role of every opera produced since the opening of the season, Miss Morgan has been one, if not the principal, mainstay of the performance, and there is probably no more reliable artist on the light opera stage than this talented soprano, who has sung her way into the affection of the Chicago public.

The Castle Square Company is fulfilling the promises made, and in the matter of chorus work is far ahead of anything we have had here, but the orchestra is not as satisfactory as usual, and this is owing to the change in the leadership. The managements of both the theatre and the Castle Square Company need but a hint. They have done much toward making possible a better knowledge of music in Chicago, their enterprise is applauded by everyone and there is little at which to cavil. The scenery, general production and stage management in many respects surpass the much advertised foreign organizations, and there is no doubt that the advent of the English opera company in Chicago is the serious thorn in the side of the foreign company at the Auditorium.

In the production of "Maritana" some added interest was occasioned in the engagement of Miss Kate Condon, a local contralto. As Lazarillo Miss Condon made her operatic debut, but she would have been better advised to postpone her appearance for a couple of years. Miss Condon has probably a good voice, but it requires training and proper placement. Her register is extremely uneven, the tone hard and forced. She sings with a tight throat and appears to have been very badly taught. In her aria "Alas, Those Chimes," in the prison scene, she kept up a bleating tone without once letting go until one felt inclined to pity the nerves of Don Caesar De Bazan, her companion in distress, who is supposed to be sleeping. The "Chimes" as sung by Miss Condon would have wakened the dead. However, there are many reputable teachers in Chicago who can show Miss Kate Condon how to sing mezzo voce, and as she is apparently a girl of intelligence, she will probably repair to one of them with all due speed. But let her choose an artist upon whose qualifications she can rely. "She has apparently too good a voice to be made the target for some inferior teacher. The trouble is so many of those professing to be vocal teachers understand little or nothing of vocal art and are absolutely incapable of obtaining an even register. Consequently when the young singer appears in public, as in the case of Kate Condon, she has no idea of control, but shouts it all out in one grand, monotonous shout. Is it any wonder that the managers of the different companies are so chary of engaging young vocal artists?"

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Sunday night concerts, judged by the high standard attained in the opening concert last Sunday night, are an unqualified success, and to Mrs. Florence Hyde Jenckes, the manager, belongs all the honor for the occasion. Certain failure was prophesied, most dismal was the general foreboding, a contemptuous pity for the rash woman who dared to venture where so many previously had found wreck and disappointment—and the result! A house crowded to the doors, tumultuous applause, encores far in excess of the time limitations arranged, and Mrs. Jenckes, whose energy and patent determination and perseverance were the sole factors in the success, the recipient at the finish of congratulations, the more appreciated because so entirely fairly earned. Of the artists assisting in a program which was exceptionally well arranged in all its particulars, chief interest naturally centred in the visiting English contralto, Miss Clara Butt. All anticipations regarding this singer, whose voice, according to the newspaper advertising, plays a decidedly secondary part to height and figure, were fulfilled. Pleasant to hear as well as to see, Miss Clara Butt was given a reception of which she had every reason to feel proud.

The concert served to introduce Mrs. Dudley Tyng and her teacher, both of whom I am informed made their really professional public debut in Chicago. Both were noticeably nervous, but when Mrs. Tyng overcame the trying condition she displayed a pretty voice and considerable vocal ability. She makes a good appearance, and in a hall of somewhat smaller dimensions should be heard to much advantage. Her first selection from the "Creation" was well received. In the second part Mrs. Tyng sang "Exaltation," by Mrs. H. H. A. Beach, for which she was encored, and returned to repeat the last verse.

Herman Dosé created a very favorable impression, although his selections were not calculated to show him to the best advantage. Louis Amato and Alex. Krauss, 'cellist and violinist, respectively, scored great success. Each is an artist of exceptional attainment, and pleased the audience immensely. In every way the concert was a decided triumph, but no one conducted to the success in greater measure than Mrs. Hess-Burr, whose accompaniment was among the most artistic and musicianly performances of the evening. There is nothing weak nor puny about Mrs. Burr's work. She is a veritable aid to a singer. The Chicago Sextet supplied some excellent numbers.

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No greater improvement has been shown in any organization than that observable in the Amateur Musical Club, which, under the able presidency of Mrs. Edwin Lapham, is becoming of real value to the musical people of the city. Another good concert was given on Monday afternoon by some of the talented members of the club, and with the assistance of Glenn Hall, Miss Edyth Evans and Mrs. Hess-Burr presented a most pleasing program. The attendances show a marked increase upon those of last year and everyone seems to feel that the Amateur Club has taken a new lease of life. It has not only taken a new lease on its own account, but, what is better, is being interested in the doings and concerts of the local artists. There is no more constant attendant and patron of music than the new president, who is always on the watch for any new and meritorious artist or musical work. And such an influence for good as is Mrs. Lapham must have its effect not only on the Amateur Club, but musical events generally.

Both the local assisting artists at the Amateur Club were in excellent voice, and both did good work. Mr. Hall's voice has considerably broadened, while his method and style are as always—artistic. Miss Edyth Evans, rapidly coming to the front as one of our most prominent contraltos, received quite an ovation at the conclusion of her song.

The story of the recently confiscated 'cello is interesting many of the professional instrumentalists, also several dealers, who are each questioning the other as to the source from which the Custom House officials obtained their information regarding its impending arrival. Persons in a position to speak positively say that a 'cello valued at \$8,000 was due to arrive on a certain steamer, and that its owner would accompany it. The owner was a secondary consideration, but no sooner did the instrument and the artist step off the boat than they were pounced upon by the authorities, who treated them somewhat roughly, demanding the pound of flesh otherwise designated as duty. All attempts to now depreciate the value were scoffed at, and the amount demanded being a long way in excess of what was available, the \$8,000 'cello has been returned to a land which, if musically more exacting, is so far as money is concerned decidedly less.

It is rare to find the compositions of a modern writer possessing the necessary technicalities for students and at the same time combining pleasing melody, but W. C. E. Seeboeck is one of those fortunately gifted people whose works appeal to teachers as being excellently adapted for instruction and amusement combined. Seeboeck's compositions are to be found in many pianists' programs, notably on those of W. H. Sherwood. The great American artist told me he always had great pleasure in playing Seeboeck's pieces, they were so musicianly and scholarly.

Among the works most recommended, and all of which are carefully fingered and phrased, are the following:

Minuet (in the old style), G major.  
Gavotte (in the old style), F major.  
Spinning Song, C major.  
Nocturne, B flat major.  
Pomponette (Louis XVI. old time dance), G major.  
Will o' the Wisp, G major.

These pieces are from the second to the third grades.

Among the callers at this office recently was the soprano Miss Grace Buck, who, after a siege of typhoid fever last-

ing over three months, has now returned to her work. Miss Buck is assistant to W. H. Neidinger, and is shortly to open a studio, where she will receive pupils for voice work and interpretation. Every success and encouragement should attend this charming woman, whose gifts and cultivation and personality have made her a conspicuous figure in the musical and social life of the city.

Notwithstanding the tremendous amount of work entailed by the Sunday night concerts, Florence Hyde Jenckes still finds time to make some excellent engagements for her artists. Among the dates now closed are the following: December 1, the Handel Quartet at the St. Cæcilia Club, Dallas, Tex.; December 4, the Handel Quartet, Hillsborough, Tex.; December 5, Seeboeck, Davenport, Ia.; December 7, Ridgeway Gebhardt, Racine; December 7, Mrs. Trimble, Racine; December 7, Edwin Rowdon with Y. M. C. A., Milwaukee; December 9, Max Heinrich, Milwaukee; December 11, Franz Proschowsky, Dubuque; December 11, Edith Adams, Dubuque; December 11, Marian Johnson, Dubuque. Mrs. Jenckes has also booked Franz Proschowsky and Nellie Sabin Hyde at Minneapolis, January 31 and February 1, with the Apollo Club and Thursday Morning Musical Club.

In view of the plagiarism of circulars now being so extensively practiced the Chicago Musical College sounds a note of warning to the public, and publishes the following in a supplement to the usual prospectus:

"It has been brought to our notice that several so-called colleges endeavoring to profit by the reputation of this institution are using names similar to 'The Chicago Musical College,' and in the advertisements and printed matter are trying to mislead and deceive the public. Unscrupulous persons have gone so far as to copy the style and much of the matter of our college catalogue, notwithstanding the catalogue is duly copyrighted.

"It is extremely distasteful to the management of the college to be obliged to speak of this matter here, but in order to guard against the possibility of error we deem it a duty to apprise the public of the facts."

Several inquiries have been made here with regard to the address of the newly arrived artist Mrs. Bella Thomas Nichols, of Paris, who has now made Chicago her home. Mrs. Nichols is to be found at Suite 54-55, Kimball Hall, where she teaches Monday, Tuesday and Wednesday of each week.

Joseph Vilim, participating in a musical program in Waukegan, at the Presbyterian Church, on November 10, played the following solos:

Fantasia Appassionata.....Vieuxtemps  
Wienlied .....Simon  
Sielanka .....Wieniawski

George W. Harding, assisted by Mrs. Jessie Hamilton and Ira B. Penniman, gave a recital at Union Park Congregational Church Tuesday of this week.

Mrs. Stacey Williams, of Milwaukee, has opened a school at the Steinway Hall, Chicago. Mrs. Williams is assisted by Miss Caryll Bigelow.

The weekly matinee musicale of the Chicago Musical College, took place to-day. Miss Edna Chase, Miss Fan-

nie Benson, Miss Lilian Priesmeyer, Miss Ada Cella, Miss Lorraine Decker, Miss Hattie Wells, Walter Schulze and Master Raphael Groff interpreted the program.

A young tenor who is to be heard in Chicago this season is Chauncey Earle Bryant, who made a very successful appearance in Evansville recently. In speaking of Mr. Bryant's singing, the Evansville Journal said:

Chauncey Earle Bryant, of Chicago, the tenor of the evening, has favored Evansville much by giving it this opportunity of hearing his remarkably good voice, unique in the versatility—its wide range of subjects, interpreting each style equally well.

The Chicago Symphony Orchestra, on tour under the direction of Charles Beach, has been singularly fortunate in having crowded houses in all the cities visited. It has received the highest commendation from the press everywhere. The Joliet Daily Republican, in speaking of the concert given by the orchestra, said:

Of Adolph Rosenbecker and his orchestra much might be said, but it is perhaps sufficient to place him in the top class of conductors, and his orchestra in the dignified company of the front row. As a master of orchestration he certainly ranks with the best, and his program arrangement displays clever appreciation of the tastes of a mixed audience. The "Tannhäuser" overture broke the ice very nicely, and put everybody in good humor, which amiable state of mind was not lessened by the encore number, for Sousa's "Stars and Stripes" is not calculated to produce a chilly atmosphere at any time or place. Thence it was sort of a love feast. The audience was critical but generous, and was liberal to a large degree in expressing its approval and delight.

Mr. Rosenbecker had everything his own way. He first captivated his audience and proceeded to hold it in this condition to the very end. The orchestra, in perfect training, and composed of a body of accomplished musicians, most any one of whom could do solo work, played itself into the hearts of the magnificent audience at the very beginning. It was then a veritable triumphal journey to the end, and those who missed this concert certainly and surely passed by a rare musical treat.

Accompanying the orchestra on tour is William H. Sherwood, and the papers when referring to him have been very eulogistic. The Joliet Republican said:

To be sure, Mr. Sherwood is not a foreigner or even a stranger in these parts, and what was rightly expected of him was realized. The brilliant technician was in fine fettle, and when he had led the orchestra through the Saint-Saëns' Concerto the audience was ready to admit that really wonderful are the accomplishments of some pianists. Never was heard such piano playing in the Joliet Theatre. Brilliant and perfect in style, and absolutely accurate, he made a great hit. He was very warmly received and enthusiastically indorsed when the proper time came for the audience to express itself.

The Mount Pleasant paper speaks of Mr. Sherwood's playing in the following terms:

Sherwood has again come and gone. The expectations of the people were high as to the opening entertainment of the lecture course; they were not disappointed. Mr. Sherwood and a most excellent company were here three years ago. Mr. Sherwood is a most remarkable performer upon the piano. His technic is vigorous, delicate, fine or elastic in such rapid succession that the changes seem almost impossible. His most delicate work was done in the C minor Nocturne, by Chopin, and the composition by Schumann, while the most dashing selections were the Grand Polonaise Militaire, by Chopin, and an Octave Study, by Kullak.

Miss Nellie Gertrude Judd, who is to make her first important appearance in Chicago December 7 at Central Music Hall, in the Clayton Summy concert, is not unknown in the provincial cities. At a recent concert at Mount Pleasant Miss Judd had an enthusiastic reception. Among other notices was one as follows:

Miss Gertrude Judd completely won her audience at her first appearance; her manner was so charming, her face so expressive and her voice so fine. Her selections were varied and all well rendered. Her compass was large, her tones sweet and strong.

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meeting with pleasant experiences. The popular American violinist has obtained many remarkable notices on his performance. The Nashville American has this to say:

Mr. Bendix has appeared in Nashville a number of times, but his great popularity dates from the very beautiful recital given at the Woman's Building in the early summer of the Centennial year. The success of this occasion caused him to play a return engagement during the autumn, and since that time he has not been heard in Nashville until last week.

The artist, who, during the Centennial days, was forced to play in a small room, so overcrowded that people were literally under his very feet, felt a natural constraint and a consciousness from which he was entirely free on Thursday evening, on account of the large hall and the more conventionally placed audience. It was Max Bendix at his best, and no greater praise can be bestowed. He opened with the andante and finale and the Mendelssohn Concerto. To the andante he gave a reading that was marvelous in its reposeful dignity and breadth. The finale was taken at a tremendous tempo—indeed, I have never heard it played at such breakneck speed—yet clearness and purity were never once sacrificed; indeed, the whole performance was a revelation of the possibilities of the movement in respect to expression, color and fleetness.

As an encore a Chopin nocturne was sung with a depth of sentiment and a lusciousness of tone that are rarely found combined with such brilliancy as Mr. Bendix possesses.

The "Au Bord du Danube," of Wormser, and the "Elfenfant," by Popper, arranged by Mr. Bendix, were the two novelties of the program. The first, with its beautiful sustained melody, was in delightful contrast to the second number, with its light and staccato prestissimo—every softly whispered and fleeting note of which was carried to the utmost limits of that big tabernacle, and suggested the gambols of a thousand elves in fairyland. It was a marvelous performance.

To the thrice demanded encore Mr. Bendix gave, by request, the inevitable but always pleasing intermezzo from the "Cavalleria," and in his hands its somewhat hackneyed beauties appealed afresh.

The "Carmen" Fantaisie was his last number upon the program, and this piece, which, at the hands of most artists, degenerates into a display of virtuosity, was endowed by Mr. Bendix with all the capriciousness and diabolic that belongs to the "Habanera" and the rhythmic swing of the "Toreador's Song."

After repeated recalls Mr. Bendix returned and gave a "Hungarian Dance." Equally great in all he attempts, he played it with a dash and fiery abandon that is the very heart of Slavonic music.

Mr. Bendix is in every sense supreme in his art; to my mind the greatest of the American violinists, and fit to stand with the few real masters of the world.

Max Bendix, perhaps the greatest of American violinists, delighted the audience which assembled at the Opera House Saturday evening to hear his concert.

The audience was not a large one, but it was composed almost entirely of people who have a pronounced taste for good music, and it fully made up in appreciation what it was lacking in numbers. Polite but enthusiastic and persistent applause rewarded every number on the program, and Mr. Bendix and his support were compelled to bow to the wishes of the house and accede to encores on every appearance save the last. After this the major part of the audience sat still in its seats for several minutes, in hopes the performers would reappear, but being disappointed in this finally rose and regretfully left the auditorium.

Mr. Bendix is a remarkably young man to have attained such fame. He is scarcely over thirty, and it is reasonable to believe he has not yet reached the highest standard of performance possible for him. But as he is now one has to bring to mind the handful of the world's best violinists to find any who will compare favorably, to say nothing of surpassing him in his art. It is poor praise to say that no one of his accomplishments has ever before visited this part of the country.—His playing was faultless and his performance truly brilliant. The audience was spellbound by the magic of his bow, and there were times, so still was the house, when the noise which might have been made by the dropping of the proverbial pin would have seemed literally a detonation.—Marquette Morning Journal.

A small but cultivated audience gathered last evening at the First Baptist Church to listen to the Max Bendix concert. Mr. Bendix fulfilled all expectations. The handsome ex-concertmeister of Theodore Thomas' orchestra is as talented as he is handsome, and drew

strains of ravishing sweetness from his violin, which he handles with the loving ease of the virtuoso. He was heard to particular advantage in "Au Bord du Danube," by Wormser. Other numbers from him were "Elfenfant," Popper-Bendix; Mendelssohn's Concerto in E; Hubay's "Carmen" Fantaisie, besides encores, in which he responded obligingly to the generous demands of the audience.

Very pleasurable are the weekly Friday evening gatherings of the Apollo Club members in the home of their genial president, C. P. Van Inwegen, on Madison avenue. Excellent is the idea to establish a close and abiding friendliness among the members of this foremost musical organization and most splendidly has the idea been carried out. To discover better hosts than Mr. and Mrs. Van Inwegen would be an impossibility, but the assistance of Miss Helen Buckley and Mr. and Mrs. Harrison Wild certainly contributed in a very marked degree to make the general goodfellowship gathering enjoyable to all who participated. An informal program was given by members of the club, the stellar attraction being Louis Evans, who sang several selections of varying styles, grave and gay, pathetic and ludicrous, and all to the infinite satisfaction of his admirers.

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The Apollo Club is reported to be in excellent shape for the coming year. Financially the aspect is good, the artistic outlook very bright and the chorus excellent, the strength of the club membership being greater than for many years past. In its conductor the club has been unusually fortunate. Harrison Wild has shown himself a leader whose high ideals are capable of attainment and who can be relied upon to carry through successfully whatever he may undertake to perform.

FLORENCE FRENCH.

#### ST. LOUIS.

ST. LOUIS, Mo., November 10, 1890.

The short season of grand opera by Mr. Grau's company opened Wednesday night at the Olympic. As was predicted, the high prices necessary to the carrying out of the pernicious "star" system, coupled with no small amount of uncertainty about the actual appearance of the artists announced, resulted in almost empty houses. With the exception of a few prominent musicians and other music lovers who could not be driven away, the great majority of old-time grand opera patrons were conspicuous by their absence. No matter how fancy a figure any artist may command, singing to empty seats is not calculated to inspire the artist to any great extent.

"Carmen" was the opera produced Wednesday night. Madame Calvé had been suffering for some time with a cold, failing to appear at all in Kansas City, but essayed the role here. She started in bravely and seemed to be in good form, except that she had not her usual power, but by the end of the second act it was plain to be seen that she had weakened very much, and was rather speaking and acting than singing the part. As if to make up for a lack of voice her acting was, if possible, better than usual. The other parts were acceptably filled.

A very unsuccessful performance of "Faust" was given on Friday night, the only relief being given by the Mephisto of Plançon. Madame Calvé was unable to sing Marguerite and Suzanne Adams was cast for the part, but it proved far too great for her ability. Herr Dippel was a disappointment.

"Lohengrin" on Saturday night introduced to St. Louis

two new artists, Miss Susan Strong in the part Elsa and M. Van Dyck as Lohengrin. Although she looked beautiful and acted well, and her voice seemed well schooled, her singing showed great effort, and produced only perfunctory applause.

#### CASTLE SQUARE OPERA.

The opening here Monday evening of a season of opera in English at Exposition Music Hall by the Castle Square Opera Company was socially and musically an event in the history of St. Louis. The hall, the largest in St. Louis and one of the largest in the country, was filled with an audience composed of the élite of society, all appreciative of the performance of "Faust" which was given. The presentation was made with all that care and attention to detail which have made the productions of the Castle Square Company noted in the cities in which it has appeared, and the audience warmed to the new aspirant for St. Louis' favors from the very first. The bill was especially well chosen, as "Faust" has long been a favorite in this city as elsewhere, and it also gave an opportunity to judge the capabilities of the company which seeks to give good opera at prices within the reach of the pockets of all. Much care had been bestowed upon the rehearsals preliminary to the opening night, and the effects of this earnest work on the part of the stage management were early in evidence. Where so evenly balanced a performance is given as was that of the Castle Square Company on the opening nights, it is somewhat invidious to bestow praise upon individual members. The cast for the opening night was one almost identical with that which has won warm praise elsewhere. Faust was sung by Joseph F. Sheehan, Valentine by W. G. Stewart, Mephistopheles by Harry L. Chase, Wagner by Francis J. Boyle, Marguerite by Miss Yvonne de Treville, Siebel by Miss Mary Linck and Martha by Miss Maude Lambert. One feature of the presentation which divided honors with even the principals was the chorus. Nothing like it has ever been heard in St. Louis, not even with the grand opera companies which have appeared here in the past at prices which have been prohibitive to the music loving masses. The action and singing of the chorus as well as stage pictures formed were simply superb, and the applause of the evening was willingly shared with that part of the company which usually in other organizations has come in for very little consideration. Taken as a whole no more successful opening of opera has been had in this city, and with the character of the audience gathered on the first night there need be little worry in Proprietor Henry W. Savage's mind as to the future of his organization in St. Louis. The houses which have succeeded the first night have been satisfactory financially. Musical St. Louis has undoubtedly welcomed opera in English at common sense prices, and will not now part with it.

For the production Music Hall was very much changed and remodeled, until it is now one of the most comfortable houses in St. Louis, and the belief now is that it will become, what its management hope, the home in St. Louis of opera for the many.

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Charles Galloway gave an organ recital at the Grand Avenue Presbyterian Church on Friday evening, October 27. Despite the very inclement weather, a large audience was present, composed chiefly of music lovers who always go when there is such a treat in store. The program, given below, as will be seen, consisted entirely of music written

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expressly for the organ. A fact especially commendable, since we so often see many transcriptions of other classes of music. Mr. Galloway handled his instrument with wonderful technic and skill. The audience was very demonstrative and he was obliged to bow his acknowledgments many times. The most popular number was the "Caprice," by Guilman. The "Rhapsodie," by Gigout, was new to St. Louis. Arthur Rhodes, a pupil of Charles Humphery, contributed a bass solo, "Patria," by Mattei. By special request the same program will be repeated next Monday evening.

Toccata and Fugue in D minor.....Bach  
Melodie in C major.....Salome  
Canon in B minor.....Schumann  
Rhapsodie.....Gigout  
Sonate Pascale.....Lemmens  
1. Allegro. 2. Adoration. 3. Finale.  
Caprice.....Guilman  
Funeral March and Song of Seraphs.....Guilman  
Toccata.....McMaster  
Elevation.....Rousseau  
Finale (Second Symphony).....Widor

We are glad to welcome into our midst Mrs. Mabel Haas-Speyer, the soprano, late of Kansas City, who has recently located in St. Louis. Mrs. Speyer enjoys an enviable reputation as a singer all over this State, and is somewhat known in London and New York, where she has appeared in concert. As an introduction to the St. Louis musical public she will give an invitation recital on next Friday evening, at Memorial Hall, assisted by Mrs. Nellie Allen-Hessenbruch, pianist.

H. E. Rice, the secretary of the M. S. M. T. A., is branching out in the impresario business. He has arranged several dates in this State and Kansas for Homer Moore with his lectures on the Wagner operas illustrated by a musical program and views taken from celebrated pictures. Mr. Moore will be assisted by Miss Eleanor Stark, pianist, who will play the accompaniments and contribute solos.

After a period of uncertainty and misgiving as to whether the Odeon would be opened with the concert announced some time ago, it is now positively stated that it will take place on November 24. The presence of Charles L. Young, the artist manager from New York, is partly responsible for the sudden impetus given to this opening. While here last week a contract was signed with him for the appearance of Mme. Emma Nevada on this occasion.

St. Louis Mo., November 17, 1890.

The second week of the Castle Square Opera Company, at Exposition Music Hall, seems to have shown that St. Louis is appreciative of the opportunity given to hear standard operas at popular prices. The vast auditorium was packed at the Wednesday matinee, and the evening audiences have been much larger than those of the opening week, and the prospects are that this praiseworthy undertaking will be a financial success and that a permanent opera company will be one of the features of the musical seasons to come.

Not the least element in the measure of success which has come to the organization is the attention to detail which the second production has shown to be the permanent policy of the management. "Il Trovatore," the bill for this week, has been put on with almost a lavish hand, and the general verdict seems to be that nothing superior to it has been seen in the history of opera in St. Louis. One especially pleasing feature of the presentation this week has been the evidence that all the principals are becoming acquainted with the acoustic difficulties of the hall and are accommodating their work to it. As a result all the performances of the week have shown a decided improvement

in this respect. Miss Adelaide Norwood, who opened as Leonora, is a good instance of this fact. Her singing of the role has been almost a revelation to those who have known of her ability. She has shown perfect control of her voice and in all of its full, round tones, as well as in the softer passages, she has been able to fill the big auditorium in a satisfactory manner. Dramatically she has won pronounced favor from the audiences.

Miss de Treville and Joseph Sheehan have maintained their hold upon the audiences, and their departure at the close of this week will be a source of much regret.

The chorus work of the company has continued superb, it being impossible to give too much praise regarding this feature of the presentation.

The musical season of concerts, recitals and musicales may be said to have begun in earnest. The first concert of importance this week was the opening concert of the third season in St. Louis of the Spiering Quartet, at Memorial Hall, on Wednesday evening. The Spierings were ably assisted by Alfred G. Robyn at the piano. The offerings for the evening were Dvorak's Quintet for piano and strings in A major, Beethoven's Quartet in C major, op. 59, No. 3, and Weidig's "Serenade," op. 17. Each selection was given with masterly effect, the "Serenade" being applauded until the composer twice had to bow his acknowledgments.

A very delightful musicale was given last evening at Union Club Hall by Mrs. Hinman Clark and Miss Clara Louise Clark. It was a distinctly social affair, and the audience was made up chiefly of the St. Louis 400.

At the first concert given last Sunday by Weil's Concert Band at the Olympic, Mrs. Grace Titcomb Dobyne contributed "To-Morrow," by Strelezki, accompanied by Charles Kaub and Alfred G. Robyn on the piano. Her work was warmly received by the large audience present and she was compelled to respond to an encore. Mrs. Dobyne possesses a beautiful voice, which, with study and experience, will class her among the best vocalists of the city.

Mrs. Mabel Haas-Speyer, soprano, assisted by Mrs. Nellie Allen-Hessenbruch, pianist, will give a song recital this evening at Memorial Hall. MILTON B. GRIFFITH.

#### The New York Ladies' Trio.

A notable acquisition to this organization is Miss Hilda Newman, a daughter of California, who comes East with a high reputation as a pianist preceding her. She is a brilliant soloist and is au fait in ensemble work. Here are a few of the many notices she has received:

The greatest tribute which can possibly be paid to Miss Newman's piano playing is to say that it is already that of a mature artist.—Oakland, Cal., Enquirer.

Miss Hilda Newman's work at the piano was superb, displaying at every point the true technician and artistic temperament which is always the trade mark of a musical genius. Her playing of the Beethoven Sonata was great.—Oakland, Cal., Tribune.

Miss Newman shows her virtuosity in a keen discrimination as to the emphatic passages of a bright composition. She interprets not only with intelligence but with originality—the earmarks of genius. Let us hope that Miss Newman will gain that recognition that rightly belongs to her.—San Francisco Town Talk.

Francis Rogers, the baritone, has returned to New York after a successful season in London. While he was there, among other engagements, he sang at a concert given under the patronage of the Queen and also at a Sunday concert at Albert Hall, which has a seating capacity of 10,000. He is to give a song recital in Boston, at Steinert Hall, on the afternoon of November 29, and will sing the same program here in New York at his recital at Mendelssohn Hall, Wednesday afternoon, December 6.

#### Joseffy in Brooklyn.

THOSE fault-finding mortals who have declared that Brooklyn is hopeless and decadent looked about them in amazement at the Joseffy recital in the Brooklyn Academy of Music last Tuesday (November 14) evening. The expected always happens in Brooklyn. "Failure" for all musical and intellectual enterprises, is predicted usually by the indifferent and hopeful alike in that borough of churches, family dwellings, homely thoroughfares, trolleys and cemeteries, for the reason that the majority of Brooklynites who patronize artistic functions, or what they believe to be artistic functions, prefer to spend their money on the other side of the bridge—Manhattan. When the music department of the Brooklyn Institute decided some time ago to engage Joseffy for one recital, the contract was made with fear and some trembling that the department would lose a lot of money, as is usually the case in musical entertainments given under the auspices of the Institute. But, for a change, the unexpected happened—in Brooklyn—and a crowded house greeted the "tone poet of the piano." Your exclusive Brooklynite (Heaven save us!) would say it was one of the good old-time audiences, like that in the days when the fashionable Brooklyn element rallied to the support of Theodore Thomas. Of course, a number of excellent reasons may be cited why Joseffy drew such an immense audience (in Brooklyn), much more numerous and brilliant, in fact, than that which attended the first concert in Brooklyn this season by the Boston Symphony Orchestra.

Joseffy does not appear as often as he is wanted on either side of the bridge, and therefore hundreds were eager to hear him once more. Then his program was a marvel, a genuine delight to the truly musical people, and, lastly, the Brooklyn Institute has not deluged its members with too many concerts this year. Indeed, compared with past years, Brooklyn is suffering from a musical famine this season. So Joseffy was welcome, doubly welcome.

Such a program! I append it for the sake of its novelty and arrangement:

Sonata, op. 5, in F minor.....Brahms  
Intermezzo in C major, from op. 119.....Brahms  
Variations in A flat.....Schubert  
Love's Message.....Schubert-Liszt  
Ballade No. 4, Mazurka.....Chopin  
Moment Musical.....Weber  
Petite Valse, Etude.....Henselt  
Menuet.....Rubinstein  
Polonaise-Fantaisie, op. 61.....Chopin  
Sonata, op. 37, in G major.....Tschaiakowsky

In addition to the above splendid list, the pianist played two encores, "Moment Musical" in F minor, by Schubert, and a composition by himself.

Those who understand Joseffy know him to be a man of moods, and at the Brooklyn recital he seemed to be in one of his intellectual and serious "temperaments," poetic at times, but ever determined to impress you with the thought that a piano recital is not a circus, or the pianist a freak. To the sincere auditor, Joseffy's lack of mannerism and the least trace of affectation is a source of delight in itself. His art, how superb, flawless and instructive! a true artist in every sense, seated at his splendid instrument—the piano ever a Steinway. What a pity Mr. Finck did not hear the Brahms Sonata and Intermezzo. If Rafael Joseffy were the only interpreter of Brahms that misunderstood and maligned composer would become popular in this country in a few years. Could anything be more exquisite than the second movement of the sonata, the andante, as Joseffy played it? As the program might truly be termed an eclectic one, the readers of THE MUSICAL COURIER who did not hear it may infer that it was played from beginning to end with authority and astonishing virtuosity. Whatever we do not have (in Brooklyn or else-

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where) in Greater New York, let us hope for more frequent Joseffy recitals, for they must appeal to every grade of music lovers. A better satisfied and more highly pleased audience never departed from the Brooklyn Academy of Music than that which assembled recently to hear Joseffy.

It was interesting to overhear the comments upon the performance and the performer. One man on going out into the lobby, in addressing the woman who accompanied him, said he thought Joseffy should take a few lessons in Delsarte.

"Oh, I don't know," replied the woman. "I rather admire the scholar's stoop to his shoulders."

"And his hair," persisted the man; "why he combs it like any ordinary, level-headed citizen."

"Why, certainly," said the woman. "What did you expect?"

But those "who know and know they know" are aware that Brooklyn is passing through a crisis—social, political and musical. The optimistic prophets predict that a reaction will come and Brooklyn will again occupy a supreme position, independent in every way from the Manhattan section of the great city. The pessimists, however, believe it is all over with Brooklyn, and that hereafter, to be really in the "swim," one must reside in Manhattan. There are hundreds of people, compelled by circumstances to live in Brooklyn, who are actually ashamed to confess it. Why?

Three hundred of Grau's opera subscribers at the Metropolitan Opera House reside in the Borough of Brooklyn. When the same old operas and the same old artists are put on at the Brooklyn Academy of Music the attraction does not draw a corporal's guard from the 300 subscribers to the Metropolitan performances who reside within the Brooklyn limits. The slim audiences that do assemble when operas are given in Brooklyn are composed mainly of the non-fashionable element, who find the journey to Manhattan on a cold winter's night an insurmountable barrier, and who naturally care less for style and more for the operas with all their shortcomings. The opera furore or mania—for that is what it now amounts to—has a terrible grip on Brooklyn. It is next to useless to attempt anything in the way of lectures, recitals, concerts or readings during the opera season. Of course there can be no advancement in art so long as 300 of the leading families in one community blindly support an opera régime which repeats the same old operas year after year. These 300 leading families are copied in their opera going fever by hundreds of families of humbler social position. The "Smiths," of the Hill section of Brooklyn, should by this time be as familiar with works like "Faust," "Carmen" and "Lohengrin" as they are with the English alphabet.

But we all know that the "Smiths from the Hill" do not subscribe to Grau's opera because they want to learn something. They go to the opera to see and to be seen. The "Astorvanderbilts" are the attraction, and not a single "Smith" cares a rap for Wagner, Gounod, Mozart or any other composer. The music department of the Brooklyn Institute, with all its faults, has honestly endeavored to advance the cause of music in Brooklyn, but it receives, outside of the musical profession, very little encouragement. The Brooklyn musicians have sometimes been unjustly criticised for the chaotic musical conditions in Brooklyn. Every community is pestered with a coterie of small, self seeking, self important musicians, and while Brooklyn has its share, art is not retarded by these foolish people, but by the men and women of means who affect musical intelligence and culture, and yet never take art as seriously as they do the adornment of their persons and homes.

Brooklynites pay out too much money for frills. Unfortunately there has grown up in Brooklyn the past few years a crop of snobbish imitators of the Four Hundred, and the Four Hundred, as some of us happen to know, in turn slavishly ape the British aristocracy. All of this is very lamentable and destructive to the growth of American individuality in art

and society. One of the "Smiths from the Hill" recently asked the writer if the oboe was a brass instrument, and another, in pointing his finger at the bassoon, wanted to know what "that thing" was called. Such ignorance from regular Brooklyn frequenters at concerts and operas (in Manhattan) is distressing, and all the more aggravating because the "Smiths from the Hill" are not ashamed of their lack of knowledge. Between pneumonia draughts and the tedious waits at the bridge and ferry entrances one would imagine that a few "Smiths" ought to begin to cut their musical wisdom teeth. Some of the "Smiths" on the Hill section reside just 4 miles from the Manhattan end of the Twenty-third street ferry and 3 miles from the Manhattan end of the bridge. People who reside within ten or twenty blocks of the Metropolitan Opera House can reckon about what time the residents in the Hill section of Brooklyn reach their homes after a performance at the Metropolitan Opera House. Some have admitted that they get to bed as early as 3 A. M. The matter of reaching the Opera House from the heart of Brooklyn in time for the beginning of the performance is fraught with almost as many discomforts as the home coming. All this misery is as amusing as it is unnecessary. Brooklyn has a fine building for opera, a building in which singers can be heard to much better advantage than the huge auditorium at the corner of Thirty-ninth street and Broadway. Mr. Grau is accommodating and his contracts with the singers would enable him to give one or two performances in Brooklyn every week during the season, as he has planned to do in Philadelphia, but the Brooklyn Three Hundred will not support opera in their own borough, for the reason that they care very little for art.

Some of them are striving very hard to become a more conspicuous factor in the society exhibition at the Metropolitan Opera House. Alas, poor Brooklyn!

#### People's Male Chorus Concert.

The enterprising members of this society, and the popular and efficient conductor, Platon Brounoff, are to be congratulated on a very successful concert; Grieg's "Land Sighting" was sung with effective climax, Helmund's "Margarita" and the Brahms Lullaby with daintiness, and the "Pilgrims' Chorus," from "Tannhäuser," was redemanded. The Ladies' Concordia Society also sang two numbers, and finally united with the men in a stirring version of Brounoff's great national hymn, "America, My Glorious Land."

Miss Fannie Hirsch, the soprano, sang, but was not in the best of voice—she nevertheless won the plaudits of the audience. Edward Bromberg, baritone, made a success of his solos, declining an encore, and Max Karger carried off a large share of the honors with his performance of the very difficult "Faust" fantasia, by Wieniawski, and later a Chopin Nocturne and the Ries "Perpetuum," this last in such tempo that it took one's breath away. As encore he played the "Intermezzo" from "Cavalleria."

The chorus is doing good work rehearsing regularly, and with every sign of progress and satisfaction in their work, and this is due in large degree to their conductor, who has the affectionate esteem of all. The audience filled the large Lexington Avenue Opera House to overflowing. The accompanists were Miss Caroline Hecker, and Messrs. A. H. Howell (organ) and F. W. Riesberg (piano).

#### Francis Carrier.

This rising young singer constantly makes successes whenever he appears, and this is due to that rare combination of sympathetic voice, refined art and personality. One of his successes was at the Round Lake Festival when this was said by the Albany *Argus*:

The Round Lake Musical Festival closed last night with a brilliant program and a large audience. "The Bride of Dunkerton," by Smart, was produced by the festival chorus, with the assistance of the soloists, as the feature of the evening concert. The baritone of Mr. Carrier, magnificent in scope and artistic in every note, made one of the features of the festival, and the young musician received an ovation for several of his solo numbers.



DRESDEN, November 5, 1890.

ON one of the hottest afternoons last summer, in the midst of the dead season of July, I had the unexpected and great pleasure of meeting with the noted American violin virtuoso, Bernhard Listemann, of Chicago, who at that time visited Saxony's lovely capital, and who, during his stay here, kindly gave me the artistic treat of hearing him play. Mr. Listemann on the occasion mentioned performed a new composition, a Violin Concerto in G minor, by his brother, Fritz Listemann, which composition impressed me as a noble work of great musical strength, full of deep feeling, warmth, color and temperament, displaying a remarkable originality of invention, altogether an inspired and inspiring work, sure to attract the attention of the musical world when wider known.

The fervor and sincere tenderness by which it was brought out by Mr. Listemann—who proved to be the temperamental player of great fire and passion for which he is noted—thrilled everybody in the small but appreciative audience.

The other Listemann compositions kindly granted the hearers consisted of a "Concert Polonaise," op. 1, and an "Idyl," op. 2—edited by Breitkopf & Härtel—which added to the pleasure of the occasion.

Later on, during the summer, I heard a young American pianist of great promise, Miss Horan, perform some soli. She is a pupil of Leschetizky, in Vienna, and will most likely be heard in Dresden as soon as she is declared ready for a public debut. Miss Horan is a charming apparition, full of life and grace, possessing poetic insight, musical intelligence and great technic.

The opera season opened on August 13, with a performance of "Tannhäuser," upon which soon after there followed a complete Wagner cycle, closing up on September 12 with the "Götterdämmerung." The chief interest in the soloists was centered around Frä. Malten, whose ideal impersonation of Isolde and Brünnhilde count among her best creations. Her dramatic accents are tremendous. The holy fire of enthusiasm is in her, revealing constantly new power, quickened, broadened and electrified by her conviction. There is no resisting her.

The first operatic novelty was Smetana's "Bartered Bride," which experienced a brilliant reading under Van Schuch's inspired lead. With unflinching insight he had worked himself into the characteristics of the beautiful music, which were brought out gloriously. As may well be imagined, Herr Van Schuch was admirably supported in his efforts by the strength of the cast and the exceptionally good orchestral and choral forces at his command. Supposing that Mrs. Frissell has already written you at length about this work, I pass over to the next memorable performance at the Court Opera, which consisted—mirabile dictu—in a reproduction of Strauss' "Fledermaus." Memory fails to call to mind such hilarity as that which reigned during this eventful occurrence in the Royal Opera House, which occurrence filled the hearts of all music lovers with delight.

Schuch again, with the spirit and abandon characteristic

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of his genius, was the soul of the undertaking, to which he, by his wonted grace of musical expression, fine tonal coloring and dynamic shadings, lent new and unwonted charm. Orchestra and chorus richly shared in the brilliant success of this operetta, into the light style of which they had worked themselves admirably. As regards the soloists, they were more or less successful. Scheidemantel as Frank did wonders with this part. His great intelligence enables him to make every point tell, be the character he represents ever so subordinate a role. The dash and talent as displayed by Anthes in his efforts to represent Von Eisenstein deserve equal recognition. Wedekind's vocal rendering of Adele came near perfection. What she sadly lacks is gracefulness and magnetism; she does not, either, dress tastefully. Among the rest of the forces may be mentioned Wittich (Rosalinde), Von Chavanne (Orlafsky), Malten, Krammer, Nast (perfectly charming in looks and manners), Fröhlich, Wachter Giessen, Rains, &c.

A musical gem is the fine chorus, "Oje," which had to be repeated. The "Blue Danube" Waltz finished, played by the orchestra during the pause (needless to say how!), there followed an endless applause. No expense nor effort had been spared on the stage mounting, which was splendid. The hilarity of the audience reached its climax when, the banquet scene finished, the waltz began, in which all Dresden's great music and dramatic lights, the famous representatives of Wagner's, Beethoven's, Gluck's and Mozart's heroes and heroines, participated. That was real fun, as my neighbor had it.

In artistic circles here there is much talk of a young musician and composer, Dr. Ernst Hartenstein, whose opera "Johanneszauber" will perhaps see the light of the stage before long. In an intimate circle at Fräulein Natalie Haenisch's the writer was fortunate enough to hear parts of it, as played from the manuscript score on the piano, partly by the composer and partly by Dr. Rahl, the *corpetitor* of the Court Opera, whose manuscript score reading is little short of wonderful. The hearers present were delighted with both music and libretto.

Maeterlinck's fantastic drama, "Pelleas and Melisande," was brought-out here first in the Royal Schauspielhaus last week. The play is like a beautiful dream, which one can never forget, lingering with one long after it is over. Structure and form are new. The tale is old. It is a poem of love, jealousy and despair depicted in a sort of clair-obscure light, over which are thrown those dim, dreamy Maeterlinck colors, suggestive of romance, of youth, of mysticism such as seen in the light of fantasy, yet with a touch of reality, adding to the poem quite a singular charm.

The argument, told in a few words, is the following: Melisande, half fairy princess, half human, is married to Goulaud. He has a stepbrother, Pelleas, much younger than himself. Pelleas appears, and the love drama of "Pelleas and Melisande" begins. From scene to scene we see their passion steadily growing until Goulaud, discovering the truth, slays his brother. Melisande dies. Goulaud, surviving them, has to carry the burden of sorrow which fate has loaded upon his shoulders. \* \* \*

Mrs. Potter-Frissell, both as a pianist and a teacher of the piano, has met with much recognition and kind sympathetic feelings in Dresden. This was distinctly shown her last Thursday, when a great number of the noted pianist's friends had responded to a kind invitation of spending the afternoon with her to enjoy a lovely cup of tea and to listen to a musical program made up entirely by the performances of her pupils. The hearers above all were struck with the beauty of tone production, the ardent expression and the comparatively artistic conception and reproduction of the various performances by the pupils. That technical perfection cannot be obtained in a few months no one should expect, yet there were proofs given of a solid technical foundation, such as forms the feature of the famous Laschetzky school, of which Mrs. Frissell is the only representative in Dresden. The program comprised com-

positions from Field, Heller, Schubert, Grieg, Scarlatti, Chopin, Mozart, Liszt, &c., and the names of the young art novices were the Misses Fakes, Wharton and Frissell. The program finished, the guests present enjoyed a few soli by the lady of the house, the same pieces by Bach, Rubinstein, &c., which Mrs. Frissell some days previous had played before Emil Sauer, who is said to have highly recognized her talent, her school and her interpretations.

Josef Hofmann was the soloist of the last symphony concert by the Royal Orchestra. The artist excelled in the execution of some Mozart, Chopin and Liszt selections, his touch and technic being of the highest order. In sharp contrast to Mr. Hofmann's soloistic efficiency stand his creative powers, such as revealed in a concerto of his own, which he performed to the accompaniment of the orchestra. This composition lacked one essential—originality. Being full of reminiscences from Wagner and Brahms—even Rubinstein cropping in—one is justified in classing it among "first efforts," exhibiting artistic merit only as far as structure and form go. The work done by the orchestra was most imposing. Another novelty upon the program by Heinrich Hofmann, "Irrlichter and Kobolde," pleased me better, though it was coldly received. Beethoven's Symphony in D formed the introductory number, most beautifully rendered in an unassuming, truly classical style, proving Van Schuch's great versatility and ability as a first rate conductor.

Aldo Antonietti, the young Italian violin virtuoso, who is at present visiting our city, has taken all Dresden by storm. Mr. Antonietti, soon after he had arrived here, played in private before Dresden's greatest violinist, Johannes Lauterbach, to whom the merit is due of having first in Dresden recognized "the quite exceptional talent" of this new star, whom he directly recommended to Van Schuch. The soul of music is in Mr. Antonietti. He is an artist by the grace of God, full of holy inspiration, impulse, emotion, temperament and magnetism. His tone is full, dramatic in quality and glowing with the color of red hot passion and artistic enthusiasm. When playing he seems far away in dreamland, where to follow him is a comfort to all those seeking for solace and revival in art. Hopes are high of hearing Mr. Antonietti in a concert of his own before he leaves for Italy, where he is engaged for concerts during the fall.

A. INGMAN.

#### Josef Weiss' Second Recital.

Last Wednesday night in Knabe Hall Josef Weiss gave his second recital of the present series. He devoted himself exclusively to the works of Brahms and to his own compositions, presenting this program:

Variationen und Fuge über ein Thema von Haendel.....Brahms  
Vier Clavierstücke, op. 119.....Brahms  
Walzer.....Brahms  
Zwei ungarische Tänze.....Brahms  
Sonate (4 Theile).....Weiss  
3 lyrische Stücke, op. 20.....Weiss  
Aria, Minuet, Mazurka, op. 18.....Weiss  
Serenade, op. 11.....Weiss  
Schottische Rhapsodie.....Weiss

The not very large but exceedingly attentive audience contained a number of local pianists. Weiss is an interesting study. That he is intellectual in an unusual degree his interpretation of the Brahms numbers proved. He is a true lover of this composer, and has searched out the inner meaning of his works. He reveals beauties which a surface player would not detect. In the mechanics of piano playing Weiss is stronger than he is in the aesthetics of the art. He is more scholarly than emotional; more sedate than poetic. In the morale of the art, however, Weiss is true. His interpretation is sincere and faithful. When he speaks through the medium of the keyboard for the composer you hear the composer's voice and no other. Fidelity of interpretation is one of his cardinal principles.

Of the group of his own compositions the Serenade and the Schottische Rhapsodie were those which seemed to please the audience most. They were played with much charm.

#### First Philharmonic Concert.

THE first pair of the Philharmonic Society concerts took place last Friday afternoon and Saturday evening respectively. The attendance was of the traditional sort, the enthusiasm more than average. It was almost boisterous at the evening concert, for the American debut of Alexander Petschnikoff, the Russian violinist, occurred, and his appearance was a signal success. Here is the program presented:

Symphony, No. 4, E minor, op. 98.....Brahms  
Concerto, for violin, D major, op. 35.....Tschaiakowsky  
Allegro moderato—Allegro giusto.  
Canzonetta: Andante.  
Finale: Allegro vivacissimo.  
Alexander Petschnikoff.  
Prelude, Lohengrin.....Wagner  
Fugue, C major, from Sonata No. 5.....Bach  
Alexander Petschnikoff.  
Overture, Leonore, No. 3.....Beethoven

The Brahms Symphony was first played by the Philharmonic Society in 1887. It has never been a favorite, as are the second and third symphonies, but with time the impression gains that it is loftier in mood than either the D or the F, and in involution of thought, tragic expression and magnificent art it is superior to the composer's first in C minor. It has been called "crabbed" by critics deaf to the passion of the first movement, the subtle moods of the second and the broad, rushing humor of the third, a veritable scherzo, which would have been dear to the heart of Beethoven. The crux of the work is the remarkable last movement, a passacaglia or chaconne that has no parallel in symphonic literature. Here we are harking back to an early Italian or French form—a form that since the time of Bach has had no practitioners. Beethoven almost abandoned the rondo form in the "Eroica" variations, yet the feeling, the tendency is there. In the Brahms passacaglia variations, frank and differentiated, are used, and with what tremendous effect! The ground idea is never lost, but it is sometimes eclipsed by the extraordinary and versatile invention of the great variationist. And the movement belongs to the symphony—it is its logical effervescence.

The notion that Brahms works within the rigid walls of the old symphonic form is dispelled by even a cursory examination of this specimen. He has extended, developed, amplified the form more than Beethoven, though it cannot be claimed that his content is as supreme in quality as Beethoven's. Take the opening movement for example. Here the first theme receives a double proclamation and treatment before the B minor second subject is reached. And into what an awesome atmosphere does he plunge us in the truly wonderful development section. Here is the master of life and death, the serious hard, not the singer of butterfly tunes and sensuous melodies. The fantasy is more elaborate than in the C minor symphony, and it is not so obvious. The web is spun more tensely, every thread counting, every thread meaning something. Recondite the movement might have been a decade ago; to-day it is eloquent, thrilling music, music of almost an ethical quality. The slow movement in its minor-major tonalities—E minor-major—its employment of the Gregorian mode, is of a subtle simplicity. The Allegro Giocoso in C speaks for itself. This fourth symphony is a masterpiece.

The Tschaiakowsky violin concerto, condemned by Dr. Hanslick and first played here—the opening movement—by Miss Maud Powell in 1888, was given in its entirety by Adolph Brodsky in 1893. The composer has not abandoned the sonata form, for he follows its broad outlines. The first section is long, is horribly difficult and does not lie well for the instrument, often pitting it in mortal combat with the orchestra. The Canzonetta is melancholy and very Russian in color, the finale almost boorish in its audacious fling. Yet there is stuff in the composition, though it never rises to the heights of the Beethoven or the Brahms violin concertos. To interpret the Tschaiakowsky Concerto one must have absolute mastery of the instrument and a mobile temperament. Alexander Petschnikoff simply has an enormous technic and is very emotional. He controls both technic

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and temperament, like the great virtuoso he is. His versatility in adapting himself to the crazy, the melancholic, the tender and fluctuating moods of the composer, his grip of the melodic and intellectual contents of the work are both alike unusual. This young man has a penetrating, capacious tone, a left hand that is agility itself, a free, almost reckless manner of bowing and a surety in double thirds, sixths, octaves, trills, arpeggios and scales that takes your breath away. He has speed, clearness of enunciation and purity of intonation. The finale of the concerto, delivered at a break-neck tempo, was never for a moment muddled. The andante was redolent with Slavic sorrow and dreaminess, and there were breath and authority in the opening allegro, the cadenza of which gave us the first taste of this artist's power and musical tact.

But it was in the Bach Fugue from the never played difficult Fifth Solo Sonata in C that the musicianship, the grasp of the intricacies of part playing, the repose and dignity so necessary to the interpretation of the master of masters, were fully displayed. In the concerto Petschnikoff is a full fledged romanticist; in the Bach excerpt he is the grave, self-contained, impersonal classicist. Almost sculptural were the contours of this marvelous polyphonic structure, and through a most trying ordeal for a violinist the newcomer emerged triumphantly. At the public rehearsal he refused an encore, but Saturday night he was forced to respond with the familiar E major Gavotte of the old Leipsic cantor. Altogether the severe double test, self-imposed, gave us a true conception of the artistic worth of the phenomenal virtuoso, Alexander Petschnikoff.

As the Moorish Rhapsody of Humperdinck was not ready for performance, the orchestra instead gave a musical, rather poetic version of the Prelude to Lohengrin. Nor can it truthfully be said that the closing number of the third Leonore was above reproach. There were the usual impurities of intonation and roughness in wood and brass. Emil Paur conducted with his accustomed zeal and breadth. The second concert takes place December 9, with the following program:

Overture, Der Freischütz.....Von Weber  
Symphonic Prologue to Heine's Tragedy, William Ratcliffe.  
Concerto, for piano, No. 1, E flat major.....Liszt  
Mark Hambourg.  
Symphony No. 3, A minor, Scotch.....Mendelssohn

#### Natalie Dunn Musicales.

Miss Natalie Dunn is planning a series of studio musicales at her apartment on West 116th street, at which many well-known singers will be heard in conjunction with instrumentalists.

With Miss Dunn's large acquaintance among professionals some enjoyable events may be expected, the hostess to be also participating. She will be heard in various concerts this season and at Orange, N. J., soon.

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## MUSIC GOSSIP OF GOTHAM.

NEW YORK, November 20, 1899.

THE Manuscript Society, for such it continues to be called despite its new name, "Society of American Musicians and Composers," resumed their meetings a week ago at the Tuxedo, this being the sixty-second private meeting, and as usual a series of compositions, both manuscript and in print, were performed. The program was much too long, several of the composers appearing in two separate parts, and as it began at 9 p. m. this spins the proceedings along to 11, which in turn shortens the equally valuable social side of these meetings. This is not to be overlooked, for many, perhaps most, of those who attend want to see people and exchange greetings.

Composers represented by music of various sorts were, in the order of their appearance, Howard Brockway, J. Remington Fairlamb, W. S. Blakeslee, Ethelbert Nevin, A. F. Andrews, J. N. Hummel, F. Brandeis, G. F. Handel and Homer N. Bartlett.

Participants appearing as singers or instrumentalists were David Mannes, violinist; Howard Brockway, pianist; Effie Stewart, soprano; W. S. Blakeslee, pianist; Wm. C. Weeden, tenor; Bessie Bonsall, alto; Zetti Kennedy, soprano; Grace Carbone, alto; Bernadine Sargent, soprano, with accompanists Earl McClymont, P. A. Schaecker, E. Marzo and the composers.

Inasmuch as this was a private meeting no public criticism is necessary. This will be reserved for the public concerts.

A word is due President Edward A. MacDowell, however, for his very apropos, practical and encouraging address. This occurred midway in the program, and was decidedly the event of the evening. Mr. MacDowell wants to see the American composer shine on his merits o'er all the world, and with no petting or pulls just because he is an American composer. I could not help but think, "Yes, that would all be easy enough if all American composers were only MacDowells."

A happy occasion was the crystal wedding celebration of Mr. and Mrs. Theodore Sutro, whose beautiful home on West 102d street contained many of the principal musicians of New York on this occasion, as follows: Mme. Clementine De Vere, Miss Adele Rafter, Miss Aimee Cellarius, Ward Stephens, Charles Palm, Townsend H. Fellows, Earl Gulick, the boy soprano; Homer N. Bartlett, Constantin Sternberg, who came from Philadelphia for this occasion; Hans Kronold and George Seymour Lenox.

All these collaborated in the program, and some high-class music was enjoyed, as is evident from the above list of the music makers. Mrs. Sutro's cordial hospitality and kind interest in many a young artist places her in a unique position in the musical world of the metropolis, and many were the congratulations and floral evidences of appreciation sent her.

A large and appreciative audience assembled to greet the performers at the first evening musicale of the season

given at the Wirtz Piano School, 112 West 125th street, on last Wednesday evening, November 15.

Both the vocal and instrumental numbers were given with artistic finish, and the musicale was a rare treat to lovers of high class music.

The program was as follows:

Polonaise, op. 26, No. 1.....Chopin  
Good-Bye.....Conrad Wirtz.  
O Cara Memoria.....Walter A. Downie.  
Sing, Smile, Slumber.....Franz Listemann.  
The Trout.....Miss Eugenie Clery.  
Impromptu.....Heller  
The Violet.....Master Gustave C. Wirtz.  
Berceuse, from Jocelyn.....Walter A. Downie.  
Heaven Redeem My Soul.....Franz Listemann.  
L'Addio.....Lassen-Liszt.  
Overture, Tannhäuser.....Conrad Wirtz.  
Nicolai  
Miss Eugenie Clery, Dr. Bunworth Clery.  
Wagner  
Conrad Wirtz, Master Gustave C. Wirtz.

Christine Adler, the Brooklyn contralto, recently sang for a company gathered especially to hear her these songs: Abide With Me.....Liddle  
Cradle Song.....Vannah  
Seeligkeit.....Van der Stucken  
The Sweetest Flower.....Van der Stucken

In all of these Miss Adler showed the possession of a high degree of intelligence, sympathetic voice quality and the true musical temperament. The first named song is the one sung at her debut by Miss Butt, and into this Miss Adler put much devotional expression.

She will be the vocal soloist at one of the Kronold Tuesday evenings at the New York College of Music.

"Splendid opening concert!" "Promise of brilliant season!" &c., is the way the Buffalo papers refer to the opening concert of the Orchestral Society, a sort of co-operative concern, organized to give Buffalonians orchestral music, with J. K. Hartfuer, former concertmaster of the Symphony Society, as conductor.

This orchestra is the first experiment of its kind ever tried in Buffalo, and the musicians have agreed to divide the proceeds. One paper says that "too much praise cannot be given to the plan, the public spirit and enterprise of the musicians, and the support of the public, as well as the excellence of the performance." Among the pieces played were the "William Tell" overture (that old warhorse), March from "The Folkunger" and a Strauss walse, with zither obligato.

The baritone Oscar Frankenstein was the soloist.

Now that Fred Lautz is a-weary of making up deficits, and no one else seems ready to co-operate with him in it, it looks as if this new organization might become the permanent Buffalo orchestra, although I have very serious doubts; nothing of the sort managed by musicians ever prospers—too many cooks, &c.

Composer and voice teacher Charles B. Hawley has begun rehearsals with his Seventh Regiment Glee Club, and

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superior work on the part of this club may be expected. Miss Crane, his daughter, the soprano of the Brick Church, recently sang at an entertainment at the Pouch Gallery, Brooklyn, Mr. Hawley also assisting. Miss Crane has also been engaged to sing at a concert by the well-known organist and composer George Mietzke, of Rockville, Conn.

As a sample of the demand for the services of the Mendelssohn Quartet, Mr. Hawley tells me that they have sung four times within eight days at prominent funerals.

Martina Johnstone, the violinist, keeps busy, having numerous engagements. Young is her manager. She plays in Tarrytown, Bridgeport, the Torriani concert, at the Netherlands; for the Swedish Hospital concert in Brooklyn, at the armory; in Buffalo for Colonel Smith, of Fort Porter; at the Women's Philharmonic concert, and other affairs. She some time ago played at a concert under the immediate patronage of Mrs. Edwin Gould, and speaks with enthusiasm of that lady and her ability.

Emilio Agramonte was the other day speaking of the changes time brings, and especially in the musical world, and finally in the field of the professional accompanist. Said he:

"Twenty years ago George Colby and I did it all, and were kept busy every evening at the various concerts. There were then plenty of soloists, but few accompanists, and it was a poor night when we did not make a sum which the accompanist of to-day never dreams of."

He speaks of several separate families of sisters who are studying with him, more especially duet singing, and mentioned Frances Marie, a pupil, who will soon give her own recital at the Waldorf-Astoria. Another well-known pupil is Miss de Treville, of the Castle Square Opera Company.

His New Haven Society, now some 300 voices, began with only forty singers, and this is surely the best proof of the interest manifested.

Madame Ogden-Crane, ever enterprising and alert to all possibilities, has organized, in conjunction with the Schermerhorn Agency, a choir agency bureau, at 3 East Fourteenth street, and proposes to ask a registration fee of only \$2, and also intends to take only those applicants who are really capable choir singers.

As Madame Crane has had years of experience as teacher and singer, her judgment should be worth a great deal.

The firm name will be Ogden-Crane & Rockwell, and they will also deal in the services of all sorts of music and mirth makers.

Miss Eleanor Foster, the pianist, gave a musicale at her studio last Saturday afternoon which was enjoyed. Those who participated were Miss May Brown, violinist; Miss Grace Povey, pianist; A. Gerard-Thiers, tenor, and Patrick Motley, the latter a young man with a splendid voice, now studying with Bjorksten. His name is beginning to appear on various programs, and it looks as if he was a coming singer.

Miss Beatrice Mocs, mentioned last week, has established herself in her new studio, 2 West Thirty-third street, oppo-

site the Waldorf, and here she has a most comfortable place, nicely arranged, and with every prospect of success in her specialty, the teaching of Mme. Louise Finkel's Method. The latter's pupil, Miss Della Niven, is one of the principals of the Castle Square Company, and has the part of Alice in "Lucia di Lammermoor" this week. Miss Niven had much trouble with her voice, notwithstanding years of experience and foreign instruction, until she met Madame Finkel, and in her feels that she has found one whose method will do all she claims. It is this method which Miss Mocs teaches at 2 West Thirty-third street.

The Price Conservatory, of 2105 Seventh avenue, corner of 125th street, announces a pupils' recital for Thursday evening, of this week, at the Y. M. C. A. Hall, 5 West 125th street, at which some thirty pupils will appear. All the children who appear are members of the Junior Daily Class, as it called, and practice at the conservatory every day. Twenty-nine have taken lessons less than a year, eighteen less than six months, and all but one are under fifteen years of age. Of the fourteen pupils who play the piano numbers only three are over fifteen years of age.

There will be a "Daily Class Method" illustration, by a number of pupils, at the Clavier, in writing, in finger gymnastics and in dominant seventh piano playing by pupils specially selected. Two piano pieces, piano quartet with chorus, and various forms of instrumental music will make up the program.

Mrs. Price seems to have originated something entirely novel in this Daily Class Method of lessons, which consists in the pupil doing the practicing on Claviers at the conservatory, thus being a matter of great relief to the parents, who are spared the necessity of driving their children to the piano for their daily practice.

Edward Bromberg's coming concert at Knabe Hall, on Tuesday evening of next week, promises to be unusually interesting; as announced Miss Marguerite Stilwell, pianist, and Miss Eva Gardner Coleman, soprano, will assist.

F. W. RIESBERG.

#### H. Estelle Woodruff—Reading and Theory.

One of the busiest teachers in Greater New York is Miss H. Estelle Woodruff. Her clientage consists largely of professional singers who wish to perfect themselves in theory and the reading of difficult church music. The method of reading without syllables seems best adapted to their needs. A normal class will soon be opened, to which admission will be free to a limited number of young teachers of voice, piano or other instruments. No sight singing will be taught in this class. Miss Woodruff has had great experience as a teacher of piano and theory, having had entire charge of the music departments of several large educational institutions in New York, New Jersey, Vermont and Maryland, covering a period of more than fifteen years.

#### Saar at the New York College of Music.

A "composition recital" will be given by Louis V. Saar, at the New York College of Music, on Saturday evening, November 25, at 8:15 o'clock.

#### Carnegie Sunday Night Concert.

THE following excellent program greeted the large audience last Sunday night at Carnegie Music Hall:

Overture, Mignon.....	Thomas
Hungarian Fantasia.....	Liszt
Le Rouet d'Omphale (Omphale's Spinning Wheel).....	Saint-Saëns
Recitative and aria, Ah Fors e Lui, from Traviata.....	Verdi
Prelude und Liebestod, Tristan und Isolde.....	Wagner
Symphonic Poem, Les Preludes.....	Liszt
Concerto for violin, D minor.....	Wieniawski
Virgin's Prayer.....	Alexandre Patschnikoff.
Douce Caresse.....	Masenet
Slavic March.....	Tschaikowsky

This whole program was full of interest and kept the audience, one of the largest ever assembled at a Sunday night concert at Carnegie Hall in a manner spellbound. Not only was the Kaltenborn orchestra in excellent spirit, playing with a dash and verve that were exhilarating, under the careful lead of its director but the two great soloists, Hambourg and Patschnikoff were supplemented by a vocal debutante who made an impressive début. Miss Ruby Cutter of Boston is an uncut rough ruby having a large, in fact, powerful, high soprano voice developed into an even musical scale and properly trained by a well-known Boston vocal teacher—Mr. Arthur Hubbard. It was an ordeal for this young lady to have her number sandwiched between the pieces played by two masters of their art like Patschnikoff and Hambourg and yet she acquitted herself greatly to her credit and that of her teacher and sang in pitch with splendid breath control, phrasing intelligently. She had to sing an encore after the difficult Verdi aria and took a song of Denza's which was not great enough for her.

As to Hambourg his playing of the Liszt Fantasia was leonine and brought out all the lights and shades of this wonderful youth's style. Phrasing, the unraveling of intricate passage work, trills, arpeggios, glissandos, staccato and legato touch, in short every feature of pianism was covered by him and he was hailed with bravos and cheers and after a half dozen recalls he played an encore and rushed to the depot to catch a train to Boston, where he played again on Monday.

Patschnikoff followed up his Friday and Saturday playing with a dignified performance of the Wieniawski Concerto which, with all its technical difficulties, was played with no apparent effort. It was a most delightful artistic performance. The audience would have no refusals and after six or eight recalls this marvelous artist played the Swan from Saint-Saëns' Suite and again he was recalled and recalled until finally he played a Bach number. His piano and pianissimo tone effects are enchanting both in the tone quality and in the beautiful legato. Patschnikoff is one of the greatest violinists who ever visited our shores.

Kaltenborn's accompaniments were musically discreet and were warmly approved of by the soloists themselves which is a criticism that has the greatest value. The orchestra was exceedingly brilliant and yet subdued when necessary showing the excellent control of its leader.

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CINCINNATI, November 18, 1899.

THE first Symphony concert of the season, under the direction of Mr. Van der Stucken, to-night in Music Hall, presented the following program:

Overture, Euryanthe.....Weber  
Symphony in G minor.....Weingartner  
(First American performance.)  
Concerto in D major for violoncello.....Haydn  
Miss Ruegger.  
Symphonic Poem, Les Preludes.....Liszt  
Kol Nidrei, op. 47.....Bruch  
Miss Ruegger.  
Kermesse Flamande, from Milenka.....Jan Blockx  
(First time at these concerts.)

Mr. Van der Stucken conducted con amore, and at the close of the Preludes was called out twice by the audience. The Preludes were given a magnificent reading, Mr. Van der Stucken's conception being somewhat different from the conventional. It goes more into the deeper emotions of life. The orchestra worked up to a crashing, thundering climax in the finale.

The Weingartner Symphony was given its first American performance. It left the impression of a thoroughly digested original work. In the character of the movements it follows the old classic lines, but their working out, coloring and the entire impression of the symphony is intensely modern.

For a first performance the orchestra did very creditably. The "Euryanthe" overture was presented with strong contrasts. Beautifully poetic was the Largo movement. The "Flemish Kirmess" is an interesting piece of descriptive writing—on the order of program music.

Elsa Ruegger left an impression of her young and noble art. There are no exaggerations, no mannerisms about her playing. She is thoroughly musical. She does not play with much depth or passion, but with a gentle repose that in the control of her resources bids the refinement of poetry to come to her aid. Bruch's "Kol Nidrei" she played with religious conviction and feeling. To the applause of the audience she responded with two encores, both transcriptions of songs, one of Schubert and the other Schumann's "Abendlied."

\* \* \*

Theodor Bohlmann, pianist, and Pier A. Tirindelli, violinist, presented on last Monday night a Beethoven evening in the recital hall of the Conservatory of Music. The following program was carried out:

Fifth Sonata, op. 24, F major.  
(Dedicated to Emperor Alexander I.—composed 1802.)  
Seventh Sonata, op. 30, No. 2, C minor.  
(Dedicated to Emperor Alexander I.—composed 1802.)  
Ninth Sonata, op. 47, A major.  
(Dedicated to R. Kreutzer—composed 1803.)

Both performers had appropriated much of the Beethoven spirit and their playing was well enough matured to give proof of careful and diligent preparation. The Kreutzer Sonata was given a classic reading. The playing together showed a keen appreciation of the rules of ensemble.

\* \* \*

The first of the faculty concerts of the College of Music

was given last Wednesday night in the Odeon. I shall give a brief resumé of it in my next letter.

\* \* \*

Mr. Van der Stucken will most probably be the musical director of the next Indianapolis May Festival.

J. A. HOMAN.

#### Clavier School's Thursday Evening.

The fifth lecture recital of the Clavier School Thursday evening series was given November 16. Mr. Virgil in his lecture compared the piano student to the stock or material in the hands of the master mechanic, the teacher, whose duty was to shape the material, good or bad, into the finished player; he then progressively outlined the first work of the teacher, the establishment of correct hand position and finger action, with right muscular conditions, which form the basis of artistic technic. This work was illustrated in a very interesting manner with charts and practical demonstrations.

The following program occupied the second part of the evening:

Rondo Capriccioso (octave scale).....Mendelssohn  
Miss Florence Dodd.  
Novelette, No. 1.....Schumann  
Liebestraum.....Liszt  
Miss Francis Snell.  
Inventions, Nos. 1, 2.....Bach  
Mrs. Clara Nightingale.  
Invention, No. 8.....Bach  
Nottwino.....Grieg  
Miss Winnifred Willett.

An artistic interpretation of the Rondo Capriccioso requires great delicacy of touch, and at times strong bravura. Miss Dodd proved herself more than equal to the demands of this composition. Miss Snell did effective work in the Schumann Novelette, especially in the octave passages; it was in the "Liebestraum," by Liszt, however, that she excelled; her interpretation was poetic and beautiful, and was greatly enjoyed. The Bach Inventions were very interesting as played by Mrs. Nightingale. Her playing was characterized by clearness, and a true blending of the intellectual and the musical. The playing of Miss Willett deserves special mention. In the Bach Inventions she displayed admirable finger technic, producing with ease and freedom the softest and at times the strongest tones with finger action alone. Her playing of the Grieg Nottwino demonstrated her ability to combine the musical, the expressive and poetic with the technical.

One noticeable feature in the playing of the Virgil pupils is the absence of nervous fear, which, when present, so seriously interferes with successful public performance. The Virgil Method establishes a positive technic on which the player can depend, knowing he will be able to do the right thing in the right way at the right time, which consciousness establishes confidence and repose, the great essentials in public performance.

These Thursday evening lecture recitals, which will continue weekly throughout the year, are entertaining and educational, and all teachers, students and other persons interested in piano playing or teaching are cordially invited to attend them. Tickets of admission may be obtained on application to the secretary of the school at 26 West Fifteenth street.

#### The Broad Street Conservatory of Music.

An enjoyable recital was given by the pupils of the Broad Street Conservatory of Music, 1331 South Broad street, Philadelphia, Wednesday evening of last week. The program, though long, was so excellent, so varied and so pleasing as to hold the attention of the large audience. Miss Louise De Gintner, one of the pupils, gave evidence of exceptional talent. The vocal department was represented by Miss Lucie Greenfield and W. R. Hurst, while Clarence Fogg played the Viotti Concerto in A minor with a finish that denoted the best instruction.

#### Successes of Mrs. Morrill's Pupils.

MRS. L. P. MORRILL has every reason to feel pleased not only with her own success as a teacher, but with the success of pupils who have studied with her for a longer or shorter time. That her method of singing is one that accomplishes the desired results is evidenced by the fact that so many of her pupils now occupy positions as soloists in church choirs and in the concert world and as teachers in schools, colleges and conservatories. To have placed so large a number of pupils means that they know how to sing. In fact, that is the first comment made by an audience who hear any of Mrs. Morrill's pupils—"What fine method!" Mrs. Morrill herself has a beautiful voice which she uses with great skill both in singing and speaking.

Recently a contralto was wanted in a leading Boston church. An order was sent to a large music publishing house asking that ten contraltos be sent for them to select from. Among these was Miss Grace Burnap, who for three years has studied with Mrs. Morrill. It was Miss Burnap who was selected for the position—another triumph for Mrs. Morrill's skill as a teacher.

Miss Harriet E. Barrows, another pupil who has achieved a success and who holds an important church position in Providence, R. I., has just added to her successes by her singing at two concerts, one of them being in Worcester, Mass., and the other in Southbridge. These concerts were given by Reeves' American Band, of Providence. Future engagements of Miss Barrows are for two organ recitals in Providence, and some time during December she will give her own recital in that city. Early in December Mrs. Morrill will give a large reception and musical at her New York studio, when Miss Barrows will be heard.

Another pupil, Henry Taylor, a young tenor, has made many friends for himself since his arrival in New York, and wherever he sings his voice comes in for an unlimited share of praise. Last Sunday he sang in Morristown, N. J., greatly to the delight and pleasure of the congregation. This week he has filled three concert engagements, and last week sung in Brooklyn and at a private musical in New York.

Mrs. Morrill is a newcomer in New York, but she cannot complain of lack of interest and enthusiasm in her work. Such a teacher always stands in the front rank. "One of the very best in the country" was the verdict of a music critic the other day.

#### Harry Paterson Hopkins.

This rising young American composer and organist has been engaged to officiate at Rutgers Presbyterian Church, Seventy-third street and Broadway, for some special services Thanksgiving week.

A pupil of Dvorák, having lived in his house in Prague, Bohemia, a year or more, he is thoroughly au fait in the matter of composition technic. As before mentioned, orchestral works of his have been done here by Seidl. His new Symphony, in D minor, is now in the hands of Professor MacDowell, with a view of its performance at the Manuscript concert. The symphony was scored while with Dvorák, and it is to be performed in Baltimore, the place of Hopkins' nativity.

#### Louis Koemmenich Busy.

The conductor of the Brooklyn Saengerbund and the New York Heinebund is planning various novelties, and at the next concert of the former will give "Pagen und den Koenigstochter," by Fritz Vollbach, on December 3, at the Montauk Theatre, with Miss Martha Hofacker, soprano; William Bartels, tenor; Gustav Hohn, bass, and Richard Burmeister, solo pianist. Another novelty will be August Walther's orchestra piece, the symphonic poem, "Scene in Sleepy Hollow," and finally Koemmenich's own prize chorus, "Wer Weiss Wo." His is also the only society which will this year participate in the Brooklyn Institute course.

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## Metropolitan Sunday Night Concerts.

THE second Nevada concert at the Metropolitan Opera House took place last Sunday night under the management of Charles L. Young, and was another triumph for the diva. The house was well filled. Madame Nevada sang for the first number David's "Air du Mysoli," which is one of the best compositions suited to her particular gifts, and with this she scored a tremendous triumph. The coloratura work is replete with difficulties, which only an artist such as Nevada can do justice to. In the second part of the program Madame Nevada sang the cavatina from "Traviata" ("Ah Fors e Lui") with a delightful quality of tone. It is doubtful whether there has ever been any better vocal work done on the Metropolitan stage than that of Nevada's last Sunday night.

The remainder of the program was made up of solos by Miss Clara Kalisher, who made a very favorable impression with her good quality of voice, and will undoubtedly improve with further opportunities; and Miss Farrington, the violinist, who has some talent, but her selection was rather beyond her capacity. The pianist, Miss Beaton, was listened to, but made only a meagre impression from the fact that she probably has had no experience on the concert stage.

Following is the program :

Overture, Fledermaus.....	Strauss
Ah! Mon Fils (from The Prophet).....	Meyerbeer
Miss Clara Kalisher.	
Sonata, op. 22.....	Schumann
Miss Isabella Beaton.	
Air du Mysoli (with flute obligato).....	David
Come Back, Dear Heart.....	Arnold
First rendering of this American song, dedicated to Madame Nevada. (Words by C. E. Barna.)	
Mme. Emma Nevada.	
Overture, Merry Wives of Windsor.....	Nicolai
Divinites du Styx.....	Gluck
Miss Clara Kalisher.	
Concerto, D minor (first movement only).....	Bruch
Miss Clara Farrington.	
Cavatina, Traviata (Ah fors e Lui).....	Verdi
Mme. Emma Nevada.	
Hungarian Dances.....	Brahms

## Willis E. Bacheller.

Willis E. Bacheller sang at a concert in Waterbury, Conn., recently when the new organ of the First Methodist Church was opened. The Waterbury press has the following to say:

This was followed by Willis E. Bacheller's tenor solo, "Hosanna." Mr. Bacheller won the approval of Waterbury musicians when he sang here last season, and was received with hearty applause. His voice, though a tenor in range, has certain baritone qualities which give to it an unusual depth and richness. His first selection was heartily applauded, but he refused to respond to an encore. For his second number Mr. Bacheller sang one of his own compositions, "I'm Far From Home," a song with peculiarly touching words, which the music fully expresses, following it with the familiar selection, "The Palms," by Faure. So insistent was the audience that he responded to an encore, Mrs. Kimball accompanying him on the piano.—Waterbury American.

Mr. Bacheller's singing of "Hosanna" was superb. The piece was well adapted to his rich tenor voice, giving opportunity for its high range and great volume.

In range Mr. Bacheller's voice is tenor, but in quality it is almost baritone. That is where its charm lies, for it lacks the thin, almost piercing property that most tenor voices have, and carries the rich, full tones of the baritone voice. The volume that Mr. Bacheller can throw into his highest notes is something remarkable, and it was this feature of his singing that pleased the audience so much.—Waterbury Republican.

## Important for Singers.

In compliance with many requests which were made last winter to the Misses Yersin, these accomplished teachers in French lyric diction, have decided to teach classes. They will have the aid of capable assistants. The work will be carried on under their personal supervision, and the charges will be moderate.

## Burmeister and the Kneisels.

RICHARD BURMEISTER, the well-known piano virtuoso, played Tuesday afternoon of last week at a Kneisel Quartet matinee in Mendelssohn Hall. Mr. Burmeister took the piano part of the Saint-Saens' Cello Sonata in C minor, Alwin Schroeder, the first 'cellist of the Boston Symphony Orchestra, being his companion. The composition, not one pregnant with ideas, withal brilliant, has been heard here from Gerardy and Lachaupe. It was capably executed on this occasion by Burmeister and Schroeder, the ensemble being admirable.

Mr. Burmeister used an Everett grand piano, and its sympathetic musical tone quality, delicate response, and even scale—smooth, sonorous and brilliant—makes it an artistic instrument for chamber music concerts, as well as the more exacting demands for solo performance.

The Kneisel Quartet played a Mozart and a Borodine Quartet.

## Mark Hamburg.

Here is another batch of notices of this remarkable young pianist:

Mark Hamburg, who was again the soloist last evening, played Rubinstein's piano Concerto, No. 4, in D minor, op. 70, with distinguished effect in the matter of clearness and force. He gave the final allegro at a terrific pace, but with perfect control that brought down the house.—New York Evening Sun.

Mark Hamburg was again the solo player, and he quite carried the audience away with his wonderfully vigorous performance of the Rubinstein Concerto. It was a dashing, forceful interpretation that he gave, and his terrific tempo in the last movement took one's breath away. No one else has played that movement so fast here, yet it did not fail in respect of clearness and crispness. It was a really brilliant piece of piano playing.—New York Times.

The soloist of the afternoon was Mark Hamburg, a young pianist, who was heard in New York for the first time. He played the C minor Concerto of Saint-Saens in a manner that proved him to be an artist of superb power, splendid musical temperament and absolutely dazzling technic. His dynamic range is large, his tone simply immense, without the slightest trace of hardness. Mark Hamburg is bound to become one of the great pianists of the age.—New York Evening Telegram.

Mark Hamburg, the remarkable young pianist, was heard for the second time at last night's concert of the Boston Symphony Orchestra at Carnegie Hall. All that was said of him after his debut on Wednesday afternoon may be repeated. His playing of Rubinstein's Fourth Concerto (D minor), a composition which pianists with ardent temperaments—Carreno, Josef Hofmann, d'Albert and others—love to put on their programs, was a superb illustration of the alliance of extreme virtuosity and vigorous pianistic expression. He took the second half of the first movement, with its brilliant octave passages at a most rapid tempo, and built up a climax of tremendous power; he accentuated broadly—almost vehemently—the theme of the second movement, and he fairly thundered the finale. The mechanics of his execution suggested a thorough contempt for the extreme difficulties of this composition. His performance was a second revelation of the inborn qualities which this extraordinary adolescent possesses. His further appearances on the local concert stage will be awaited with intense interest.—New York World, November 10.

Carnegie Hall was filled with enthusiastic music lovers last night, who grew more enthusiastic as they listened to Mark Hamburg, the pianist, who has a successful season assured. He was recalled repeatedly. There was no encore, but there was applause enough for a dozen.—New York Telegram, November 10.

Another interesting comparison was afforded by the playing of Saint-Saens' Concerto in C minor and Rubinstein's Concerto in D minor by Mark Hamburg, the young Russian pianist. Mr. Hamburg played both of these works superbly, but it was evident that he was more in sympathy with Rubinstein's than with the Frenchman's composition. Both these concertos require the highest standard of technic; both are extremely brilliant, but there the likeness ends. Saint-Saens' work is showy, but of little depth, while Rubinstein's is broad and scholarly. The selections were good ones to exhibit Hamburg's virtuosity. He is a young man of exceptionally pleasing personality, of pronounced individuality and an artist of the highest attainments. A few years ago he made a tour in Australia, and created an excitement there equal to the interest aroused in this country by Paderewski.—New York Press, November 12.

## Madame Marchesi's Fete.

FIFTY YEARS OF PROFESSORSHIP.

ON December 5 will be celebrated at Paris an event unique perhaps of its kind, namely, the golden anniversary of the debut as singing teacher of Mme. Mathilde Marchesi, the most celebrated professor of vocal art of this generation.

This event will be all the more joyous in that Madame is in the very height of her prosperity, in the best of health, radiant in spirit and enthusiastic in regard to her profession and all the lines leading therefrom as when some half a century ago the young and brilliant musician entered upon it.

The division of the fifty years runs as follows:

Seven years in the Vienna Conservatory, four years in Paris, three years at the Conservatoire of Cologne, whence she was called back to open the new conservatory at Vienna. Here she remained thirteen years, till the death of a beloved daughter made it impossible for her to remain in the city, and she returned to Paris, where she has now been for eighteen years. In addition, during five years of artist life, teaching was practiced.

This is a noble record of years given to the pursuit of one profession, begun as a profession, pursued unwaveringly as such, and crowned with a success accorded to few art apostles. In this studio have been most of the vocal celebrities known to our age—Krauss, Melba, Gerster, Calvé, Eames, Nevada, Saville, Sanderson, Salla, Di Murska and hosts of others, not to speak of those who are quietly reaping the seed sown as church and concert singers, as teachers, or who have forsaken a public life which promised much to become wives and mothers and keepers of home.

Most of these have signified their regret not to be able to assist in person at this joyous celebration of their teacher. Fortunately for them they are scattered earth over, filling musical missions of various kinds. A few, however, will do honor to the fête by singing.

Miss Elizabeth Parkinson, of Kansas City; Mlle. Augusta Dorea, Miss Klaus, of Boston, and Mlle. Jeanne Lémeret will be among this number. Mme. Blanche Marchesi will come from London to pay tribute to her mother's festival.

This remarkable woman has had ten children, of whom but one, the gifted Blanche Marchesi, lives. Her life has been replete with activity; she has won many laurels, seen much happiness, and, alas! shed many bitter tears.

The Marchesi vocalises for one, two and three voices have become world known; unfortunately only recently copyrighted. Garcia approved and appreciated her compositions, especially her cadenzas.

These cadenzas have now been collected in book form, and will be published by Huegel, of Paris, to appear at the time of the anniversary in December.

Congratulations from THE MUSICAL COURIER among others for Madame Marchesi, and may her life of usefulness be long extended through the new century!

## Ernest Gamble Bookings.

Some of the recent bookings made for Ernest Gamble are Cumberland, Md., November 17; Chambersburg, Pa., November 20; Lancaster, Pa., November 23; Trenton, N. J., November 30; Wilkesbarre, Pa., December 4; Scranton, Pa., December 5; Olean, N. Y., December 8; Grand Rapids, Mich. (St. Cecilia Society), December 14; Lansing, Mich., December 15; Columbus, Ohio, December 22; Cleveland, Ohio, January 10; Akron, Ohio, January 11; Canton, Ohio, January 15; Marietta, Ohio, January 17, and Des Moines, Ia., January 30.

These engagements, with dates already made, practically fill this popular young basso's time solidly to February 1. Mr. Gamble has the assistance of Miss Maude Rihill, of London, who was solo pianist on a tour of Great Britain, both with Patti and with Melba.



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(Incorporated under the laws of the State of New York.)

19 Union Square, New York.

TELEPHONE: { 3437 18th.  
2438 18th.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1027.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, NOVEMBER 23, 1899.

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DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse 12.

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TO our knowledge the Pierné piano Concerto in C minor has never been played in this city. As to America, we cannot say. It is a charming work, not profound, but tastefully conceived and scored. We are answering an inquiry.

OUR Berlin letter continues to report the successes of Willy Burmester, the violinist, and yet his failure here was so pronounced that he left America suddenly after a very limited number of concerts. The fiasco may have been due to mismanagement, but we are compelled to confess that his reception was no comparison to that of the Russian Petschnikoff, who played at Carnegie Hall on Friday, Saturday and Sunday with enormous and sensational success. What seems somewhat irreconcilable is the fiasco of Burmester here and his continued triumphs in Germany and the triumph of Petschnikoff both in Europe and here. Both play to the same audiences. In Germany both succeed, and here Petschnikoff succeeds, whereas Burmester fails here pronouncedly. Success in Europe does not imply success here, and failure here does not imply failure there.

IN one of the telegrams on the opera from Chicago the *Herald* says the following:

There was trouble to-day at a rehearsal of "Les Huguenots" because of a semi-strike among the members of the Thomas Orchestra. Signor Mancinelli issued a call for noon, which displeased the instrumentalists. They have been accustomed to the Chicago habit, that Madame Eames deprecated the other day—that of doing work in the morning.

Mr. Thomas' people felt themselves abused, and in consequence their mistakes depressed the singers, but the rehearsal proceeded. At the opening of the second act Signor Mancinelli endeavored to induce the orchestra to "brace up," but dire discord was the only result. The singers were confounded and exasperated, and Signor Mancinelli, giving one intense guttural of disgust, left the stand. He went out; singers followed suit; the musicians were left victors, and, gathering up their instruments, went to lunch.

On the continent of Europe, where some vestiges of civilization are still visible, such proceedings would be impossible, for the head of the opera—the manager—would dismiss the whole outfit. Here the impresario must thank his stars that the stars do not dismiss him. But is it not a farce? And then such people claim to be controlled by artistic impulses and some even say they have artistic principles. For instance, does anyone ever read or hear of Eames singing in any opera house on the Continent—except for a few hundred francs at Nice or Monte Carlo? But as long as the people love to be humbugged they will find people to humbug them. We merely reserve the privilege of exposing the humbug. On the star basis there can be no art in opera, and opera without art is like an eye without sight.

THE critic of the London *Saturday Review* is radical or nothing. Read this. The subject under discussion is musical education:

"For this fetish, counterpoint, is indeed terrible. In reviewing various books in these columns during the past four or five years, I have repeatedly pointed out how learned professors warn students against doing this, that or the other because it is not usual. As if that were not the very reason for trying the thing! But while new things have been admitted into harmony, orchestration and what is called 'musical form,' counterpoint still holds its ancient sway. Every student wastes valuable time on a species of musical mathematics invented before Bach's time. He learns nothing useful but the art of turning out a sufficiently illegible manuscript—which impresses publishers; for the forms of art to which this mathematics was applicable are long since dead and, outside music schools, forgotten.

If instead of learning to write bad counterpoint in two, three or goodness knows how many parts to themes in the ancient, disused modes, and employing none but the oldest harmonies, he took modern themes and worked out his counterpoint, using every harmony in use to-day, he might do himself a little good. But even that would not teach him the real, vital counterpoint. It cannot be learnt from any of the professors—no, not from Parry, Stanford or Mackenzie, whose works show that they know nothing of it—but only from its real inventors and masters, from Brahms, Wagner, Tchaikowsky. In the music of those men you find the only counterpoint which is of any service to-day. Who thinks of going to Chaucer for grammar or spelling? That is precisely what our music students do—are compelled to do—and the sooner they realize the folly of it the better. A week's study of Wagner—for instance, 'The Meistersingers'—will reveal more of the secret of the modern technic to them than ten years of Bach or a thousand years at the treatises of the lamented Macfarren."

We do not altogether agree with the above. Literary similes are not happy in this case. Music must be studied at its roots and Bach is the root, the trunk, one is tempted to add the branches and leaves of modern music. All great composers stand or fall in proportion to their absorption of Bach. Beethoven not excluded. From Bach all musical blessings flow and nothing could be more dangerous than to let browse in the modern pastures of Wagner and Tchaikowsky a young, unformed student of music. Let us stick to the classics for the foundations of all study.

### CRITICS AND CONCERTS.

A PATHETIC appeal has been issued by an afflicted music journal of Germany to music critics. It is an appeal to their self-interest, for if it is listened to it will save the musical scribe much toil and trouble. It will save, too, the lovers of music who are conscientious enough to wade through all the notices of musical performances much disappointment. The appeal requests the critics to notice only concerts where there are serious performances, and to pass over in silence those where the concert giver has evidently mistaken his abilities. Like other cities, Berlin suffers from a plague of concerts by so-called artists who have no claim to a public hearing. These self-deceiving aspirants think themselves justified in thrusting themselves before the public as soon as they are able to hire a hall for a night or two, and thus obtain some newspaper notices. It may be said to be a critic's duty to attend all public performances even when the concert giver is unknown, but it can hardly be his duty to report them unless they are really deserving of mention. If such inadequate exhibitions were discouraged by systematic silence, the concert givers would soon cease to make such useless sacrifices in money and labor as they are led to make at present by the praises of ill judging friends, and by their own exaggerated conceit of their talents. These concerts never have a financial success, as the audience consists for the most part of deadheads, but they do imperil the financial success of really serious performances. Our German contemporary laments that it has found little support to its suggestion, either because the newspaper editors order their critics to notice every concert, or because business reasons prevail; it laments, moreover, that these concert givers pay personal visits to the critics, and then extort a few words of commendation that can be used for advertisements when a tour in England or America, or other barbarous regions, is contemplated.

Berlin is not the only city which suffers from the evil, and which has critics who are pliant to the blandishments or other inducements of concert



givers, but in New York at least the plague has not reached such a height as it seems to have attained in the city on the Spree.

### DIRECTOR AND PIANO.

The position which the piano virtuoso is content to occupy in the musical world is one most compromising. It is thoroughly known among professional musicians, and it ought to be among music lovers, and is to some extent. But many persons still think that there is a certain high musical honor among pianists, and the players themselves have so succeeded in blunting their artistic consciences that they think their conduct perfectly virtuous. What is it that is so reprehensible in the habits of the professional pianist? It is his custom of hiring himself out to a piano manufacturer.

There are a few rules to which there are no exceptions. Here is one of them. When a piano virtuoso comes to America for the first time he is hired to do so by some piano maker, and he comes under contract to play on this maker's instrument. He is also under agreement to write a letter at the end of the season saying that he is satisfied that this is the best piano made in this country. The fact that he has not played on any other is of no significance. Sometimes the pianist is sufficiently successful to come a second time without an engagement by a piano house, but this is rare. He is a good deal more likely to be bought up by some other house and to come a second time to play on another piano and to write a letter saying this one is the best. One pianist did even worse than that. After playing a whole season on one brand of piano he was led away by the maker of another just before he returned to Europe, and wrote a letter of recommendation for the second instrument declaring it to be the finest made in this country. Considering the fact that all his expenses had been paid through the season by the maker of the first piano, this was at least ungrateful. But such things are not unheard of, and yet we wonder that some pianists show no soul in their playing.

It is not only true that most of the pianists who come from abroad come under contract to play and praise certain instruments, but nearly every pianist of prominence in this country is under a similar contract. I do not say that they all are, because I chance to know some who are not. But most of them are. If you will take the trouble to read the advertisements of the different piano makers you will find that they all have their lists of prominent players who declare that "the — piano is the most satisfactory instrument in the American market. I prefer it to all others," or words to that effect. Now, sometimes, of course, this statement is quite true, but in many cases it is not. The pianist often knows that he is not playing on the best instrument made in America nor on one at all good, but he is well paid for playing on a poor one, and he praises it because that is a part of the bargain. The maker's position in the matter is a natural one.

Now, it has long been an unwritten law of musical criticism that nothing must be said about the piano. A piano is a piece of manufactured goods and is therefore not regarded as open to criticism. One may express the opinion that a gown worn by an actress is inartistic, but he must not say that if she had bought her silk at Marshall Field's instead of at Jordan & Marsh's her garb would have been admirable. One may declare that the tints in a certain painting are dull, but he must not add that it is because the painter used Newman's colors instead of Winsor & Newton's. So a critic may assert that a pianist's tone is hard and glassy, but he must not say that it is because he plays the Meier-boy piano instead of the Tretstein.

I have taken the trouble to set forth the position of the brotherhood of commentators because I have been asked several times of late why I condemned any pianist's tone when, as my correspondent thought, the fault lay in the piano on which he played. I sincerely hope that the critics will never abandon their present attitude in this matter. If a pianist sells his soul to an instrument which should be in the inferno, then let him take the consequences. A violinist spends a large sum of money to procure the finest instrument he can obtain. If he can get a noble toned Stradivarius or a fine old Guarnerius or Stainer he will spend his last cent on it and rejoice ever afterward in the responsive singing of it under his bow. Stradivarius and Guarnerius and Stainer are dead and buried centuries ago and their instruments do not have to be advertised. Neither are they in a posi-

tion to hire people to play upon their productions. So the violinist is not tempted and he does not become a marketable commodity. A 'cello player tries to get the best 'cello and a viola player tries to secure the best viola. But a pianist is for sale to the piano maker who will give him the best terms for playing on an instrument no matter how poor it may be.

Therefore, when a pianist plays on an unresponsive instrument and cannot get any tone out of it he must take the consequences. And the consequences are that the critics will say that the tone which he produces is hard and brittle, or something of that sort, for there are different ways of expressing the thing. The pianist has no right to complain if he suffers from criticism of this sort. I have explained why the piano itself is excluded from comment. I have also explained why a pianist is willing to play on what he knows to be an inferior instrument. When he does so, let him accept the inevitable. He always has it in his power to escape condemnation which is brought upon him by his piano. But what is needed just now is that the public should know that when a critic says that a pianist's tone is poor he may mean that it is the fault of the player or he may mean that it is the fault of the instrument. It will never be very difficult for the musical part of the public to discern where the trouble is.

Meanwhile those of us who are indignant when we behold a master's sonata for violin and piano transformed by the presence of the staring gilt sign on the side of the piano into an advertisement for a manufacturer may occasionally experience a thrill of joy when that sign acts as a directory to the source of cacophony.

*The above article from the pen of Mr. Henderson in the New York Times prompted the following:*

THROUGH the narrow channels of musical gossip the rumor speeds that an orchestral conductor has been forecasting a proposed ultimatum for next season and it is to be no more or less than a decision on his part not to permit any piano to be used in the concerts he directs that has not been approved of by him. That is to say, every and each time a piano soloist is engaged to play in conjunction with the orchestra he directs he, the conductor, is to pass upon the piano first and if the individual instrument is rejected it cannot be used at the concert.

Apparently a high ideal is centered in this rather pragmatic conclusion (for we are not assured that a definite decision has yet been reached) but it is doubtful whether it can be practically enforced, as little as the selection of the violinist's violin can be subjected to such a scrutiny and control. Pianists are not the owners of the pianos they play publicly and if it were not for the piano manufacturers and their interests pianists could play publicly only on rare occasions and at long intervals. Moreover, many orchestral concerts could not take place today without the substantial encouragement of the piano manufacturers.

And waiving these conditions let us assume that the director of the orchestra were enabled to enforce his private will in such a case, it must not be forgotten that the piano soloist plays under the direction of many orchestral directors during the season and each would be justified to pursue the same course. In one case one piano would suit and in the next city it would be a different piano and so on and the expense attached to such changes, granting their possibility, would condemn the scheme of piano playing in concerts to abandonment.

There is an enormous expense (always met by the piano house) attached to the handling of pianos, their transportation, the salary and expenses of the accompanying tuner and many incidentals such as the reserve pianos held in readiness for shipment in case of accident and delay. The orchestras do not pay these expenses and if they were obliged to do so they could pay no such fees to pianists as to secure prominent artists. Besides this all the orchestral director frequently requires the moral support of the piano house and its constituency, and if it manufactures grand pianos it is very apt to have a large and influential constituency. The great

piano manufacturers are—at least most of them—associated with the musical institutions of the land and their co-operation can never be ignored by an orchestral conductor without danger to his tenure of office because piano houses are compelled, for good commercial reasons, to protect their interests just as orchestral conductors are, as a matter of existence, compelled to protect their commercial interests and conductors have commercial interests to protect just as singers and players.

In short, we see that as soon as commerce is removed from the field of music music must cease for there can be no music without commerce. At first blush this may seem a harsh or unreasonable proposition, but it is as true as the rule of three. For instance: Paper, engraving plates, salaries of engravers and ink and presses and room cost money. For this reason music publishers must be paid to publish music. If a composition is approved of by the public the composer secures a royalty income but he could do nothing unless there were a publisher behind him who had the capital to publish the composition. As one only in thousands of compositions succeed with the public the publisher would quickly fail if he had to pay for the 999 unsold and not selling compositions.

So with the manufacturer of pianos. He risks fortunes in associating himself with a public pianist, but the pianist could not play at all unless he had that support and hence a whole field of music would be sterile if its commercial branch were to separate itself from the artistic branch, and this would ensue the very moment a director would become the arbiter of the piano in its relation to the orchestra. If any piano firm would admit such a principle it would subject itself at once to its operation against its own interests, because no one can foretell in which direction the piano taste of an orchestral conductor may run.

The orchestral director must never lose sight of the fact that without money we can have no musical art. If wealthy people cease to purchase paintings the painter's brush will decay, and if people with money or the energy to raise it cease to interest themselves in pianists or singers, or orchestral conductors, these artists will also decay and other fields for the suppressed artistic afflatus will have to be found by those select beings who are so overwhelmingly overburdened with a surplus of æsthetic and emotional fluid than the field of music.

In the piano question it is as much the law of the survival of the fittest that will finally settle the question as it is with the oyster or with the struggle of the conflicting elements of the human race itself. The man with the better ear and better touch is going to make a better piano than the other one less gifted who is vainly struggling, without knowing it, against greater odds than he can possibly imagine. The orchestral conductor can never settle the piano question, and the moment he makes any serious effort to do so it will unquestionably settle him. He must deal with a great commercial power in the piano question, next to which his small commercial interests become insignificant, but he and all of us must never forget that without commerce there can be no art. In fact, only after nations become commercial do they begin to recognize the spirit of art. We must first be enabled to live before we can think.

### VERDI'S "AIDA."

WHEN "Aida" was first produced at Parma a critic named Bertani could see nothing good in it. As his friends ridiculed him for holding such an opinion he made a second journey to Parma, and was confirmed in his views that the work was good for nothing. He not only published his opinions, but wrote a letter to Verdi saying that he had, in confidence in Verdi's genius, spent a lot of money and derived no enjoyment. Verdi, therefore, he held to be morally responsible for the repayment of

his expenses. He inclosed a bill for 31 francs, 80 centimes, including 4 francs for the "beastly dinners" at the railroad station. Verdi remitted 27 francs and 80 centimes, refusing to pay for the "beastly dinners," as, while he confessed to composing "Aïda," he denied cooking the dinners. He insisted, too, on Bertani signing an agreement never to hear a new opera of Verdi's again, as he did not want to be under the necessity of recouping the critic for his expenses.

Verdi recounted the story at his last birthday festivity, and exhibited the receipted bill and the signed agreement, concluding triumphantly with the words, "The idiot, however, had to pay for his two dinners." A friend of Bertani's added that some admirers of Verdi, who knew of the correspondence, had sent to him the missing 4 francs, in order that he might not boast of having spent anything on "Aïda." Bertani therefore gave a dinner to his friends. "Good appetite to you all," he cried, "Verdi is paying. Evviva, 'Aïda'!"

#### CHOPIN'S LATTER-DAY INTERPRETERS.

CHOPIN is dead just fifty years, but his fame has traversed the half century with ease and bids fair to build securely in the loves of our grandchildren. The six letters that comprise his name pursue every piano that is made. Chopin and modern piano playing are inseparable, and it is a strain upon homely prophecy to predict a time when the two shall be put asunder. Chopin was the greatest interpreter of Chopin, and following him came those giants of other days, Liszt, Tausig and Rubinstein. This very year New York has heard three great latter-day interpreters of the Polish poet of the keyboard—Rafael Joseffy, Vladimir de Pachmann and Jan Ignace Paderewski. They have revealed the intellectual, emotional and racial characteristics of Chopin, though all missed his personal, weaving magic by reason of their years. De Pachmann was one year old at the master's death, Joseffy and Paderewski were born much later. Yet they are indubitable Chopin players by temperament, training and tradition.

While he never had the pupils to mold as had Liszt, Chopin made some excellent piano artists. They all had, or have—the old guard dies bravely!—his tradition, but what the Chopin tradition is exactly no man may dare to say. Anton Rubinstein when last heard played Chopin inimitably. Never shall we forget the Ballades, the two Polonaises in F sharp minor and A flat major, the B flat minor Prelude or the A minor, "Winter Wind" and two C minor studies. Yet the Chopin pupils assembled in judgment at Paris when he gave his Historical Recitals, refused to accept him as a Chopin interpreter. His touch was too rich and full, his tone too big. Chopin did not always care for Liszt's reading of his music, although he trembled when he heard him thunder in the "Eroica Polonaise." One doubts if even Karl Tausig, impeccable artist, unapproachable Chopin player, would have pleased the composer. There is no true Chopin tradition. There never was one. Chopin played as his moods prompted and his playing was the despair and delight of his hearers. Rubinstein did all sorts of wonderful things with the *coda* of the Barcarolle—such a page! but Sir Charles Hallé told Niecks that it was "clever, but not *Chopinesque*." Yet Hallé heard Chopin at his last Paris concert, February, 1848, play the two *forte* passages in the Barcarolle "*pianissimo* and with all sorts of dynamic *finesses*." This is precisely what Rubinstein did, and his *pianissimo* was a whisper. The Dutch pianist, Carl Heymann, is said to have played Chopin. I do not care for German pianists in this music. French pianists, Pugno included, have too glassy touches. Raoul Pugno, however, plays with spirit and elegance the E flat Polonaise. Emil Sauer,

too, has delicacy. Von Bülow was too much of a martinet to give the poetic quality, although he appreciated Chopin on the intellectual side. His touch was not luscious enough. A woman who played Chopin wonderfully was Annette Essipoff, the former wife and pupil of Leschetizky. She is a Russian. Rubinstein was of Polish descent and Tausig was born in Posen. Paderewski is true Polish, Joseffy Hungarian, whilst De Pachmann was born at Odessa, his father being Russian, his mother Turkish. We suspect, however, that he has Polish blood in his veins. No one plays the mazurkas, the waltzes, the nocturnes and some of the preludes and studies like this rather freakish artist. His touch is iridescent, his technic extraordinary. Breadth, power are alone denied him, and it must be admitted that he occasionally abuses the *tempo rubato*. Paderewski is more universal in his art, and for him is the greater Chopin, the larger poetic spaces, orchestral color and a poetic personal fascination that is irresistible. The F minor Concerto, the B minor Scherzo, the A flat Ballade, the C minor studies in ops. 10 and 25—here this gifted Pole is magnified. More subtle, suppler in finish and of a loftier impersonality is the Chopin playing of Rafael Joseffy, a pupil of Tausig. He has magic fingers and his readings—they have an improvised air—of the E minor Concerto, the F minor Ballade, the Fantaisie-Polonaise, the B minor Mazurka are matchless. With the younger generation of Chopin players we shall deal later. The three artists named have firmly established reputations, although their interpretations might not altogether please the critical Chopin, nor yet his carping pupils.

#### CHOPIN AS A COMESTIBLE.

CHOPIN has become a synonym for "gush." The least addicted to this vice of any composer, he has become the prey of writers, male and female, who smear him with honey, not from Hymettus, but the hives of the sentimentalists. The sloppy treatment he receives at the hands of the pianists is paralleled by the writers who woefully mistake his subtlety for cheap emotional expansiveness. The original Chopin has about vanished, his real pupils are mostly dead, and the great composer has become a legend, a melancholy, sick-souled sort of a legend, a spineless dreamer with hardly enough energy to put on paper those wondrous, flaming thoughts of his.

But it remained to the English lady who masks her identity under the Poe-like pen name of "Israfel" to disclose to a wondering world another side of Chopin—the comestible side. Chopin and jam is this lady's comparison—a comparison that would have pleased the heart of the late Lewis Carroll, of "Alice in Wonderland" fame. In the *Dome*, a London publication devoted to the arts, for October is an article called "Chopin: An Irresponsibility," by "Israfel." Here is a choice paragraph we discovered:

"Through the cool white medium of the piano he produced tone colors of infinite variety and intensity, of a quite jeweled brilliancy—clear, sharp and delicate. His chaste devotion to the piano kept him of necessity narrow and limited of resource in regard to effect, but he left no recess of the piano's possibilities unexplored—he was the Nansen of the arctic, glittering piano." And this the other: "Chopin's motto is the dreamer's motto: 'Jam yesterday and jam to-morrow, but never jam to-day. And especially jam yesterday!'"

Why, this positively makes the mouth water. "Israfel" also speaks of "the infinitesimal *delicatesse* of pain and of passion." She must have been hungry when she wrote this article. No one has yet brought into conjunction Chopin and jam. It is superb!

#### HINRICHS OUT.

THE news that Gustav Hinrichs has severed his connection with the Grau Opera Company does not surprise those who knew of the internal friction and Mr. Hinrichs' previous experiences with the American opera and his own companies in Philadelphia and elsewhere. It seems that Mr. Hinrichs was not able to cope with the strenuous task of rehearsing the larger operas of the Metropolitan repertory, and also—so report has it—his personality was not grateful to the pampered ladies and gentlemen of the foreign opera régime. At all events, he is out, and the responsibility for big and little performances now rests on the shoulders of Mr. Paur and Signor Mancinelli. Mr. Hinrichs was originally intended for chorus training and to conduct the lighter works, but Mr. Paur's absence threw upon him Wagner music, in which the Grau people say he did not give satisfaction.

#### GOETHE AND MUSIC.

ANOTHER claimant for the honor of inventing the leit-motive has been put forward. This time it is no composer for whom the credit is asked, but Goethe, the "all sided." In 1779, he wrote to the composer Kayser: "If you are so fortunate as to find a leading theme which is suitable, you will do well to let it come in again repeatedly, only nuancing the separate places by changed modulation, by major or minor, by slower or quicker tempo." Goethe in "Wilhelm Meister," as has often been pointed out, speaks of the necessity of a concealed orchestra, and in the same work he points out the advantages of music drama over mere spoken drama. "I know this, that when music guides the movements of the body, gives them life, and prescribes their limits, when declamation and expression are already given to me by the composer, I am quite another man than when, in prose drama, I have to create everything, declamation, action and all, which yet any participant in the piece can disturb."

Goethe has inspired countless composers, both in Germany and elsewhere, yet the question of Goethe's knowledge or appreciation of music remains undecided. Adolphe Julien in his "Goethe et la Musique," traces the influence of Goethe's poems on musicians, and quotes some of his remarks on music, but is rather skeptical as to his musical aesthetics. F. Hiller, in his "Goethe's Musical Life," tells us that no great poet did so much for music, and then quotes his advice to the aforesaid Kayser, who was charged with writing the music for "Jery und Bätely." Kayser was utterly incapable, yet Goethe calls him a genius and writes: "Make yourself acquainted with the piece, arrange your melodies, your accompaniments, &c., so that all may work from the whole to the whole. The accompaniment I advise you to keep very moderate, only in moderation is riches; a man who knows his business can do more with two violins, a viola and a bass than others with a whole roomful of instruments. Use the wind instruments as spices, here the flute, there the fagotte, there the oboe. That determines the expression, and one knows what one enjoys, instead of which most modern composers, like some cooks, bring you a ragout of all kinds where fish tastes like flesh, and boiled like roast." Yet after giving all these definite instructions, he wrote to another correspondent: "I cannot judge music, for I lack knowledge of the means that it uses to attain its ends, and I can only speak of the effect it produces on me when I abandon myself to it, and so I can say of Zelter's compositions for my songs that I could scarcely attribute to music such noble tones."

Zelter was as little successful as Kayser, but Reichardt had better luck, and showed a decided advance in lieder composition, as in his "Heiden-



röslein" and others. Yet in these there is no independent accompaniment; there is merely a musical skeleton to guide the singer, there is no attempt by musical means to supplement the words of the poet.

With Beethoven Goethe's relations were cool, and when Schubert in 1817 sent to Weimar a collection of his Goethe lieder, he received no acknowledgment of the receipt of his offering. A piece of neglect, probably arising from his admiration for Zelter and Reichardt, and inability to comprehend the merits of Schubert. In this respect it may be mentioned that he was deeply affected by Mme. Schröder Devrient's singing of the "Erl-King," declaring that when he heard it before it was quite without meaning, but, as sung by her, it brought the whole before him in a visible form. In other words he could not appreciate Schubert's music, but was touched by Mme. Schröder Devrient's delivery and charming personality.

### ON THE OPERA IN CHICAGO.

AS to operatic conditions in Chicago, where the Metropolitan Company is again doing its public rehearsing of the old line of operas it is to give in New York, we may as well reprint an editorial from the *Chicago Tribune* of November 16:

#### Some Reflections Upon Opera.

The opening night of opera was in some senses a disappointment. Three of the leading artists declined to appear. If an honest consensus of opinion could have been obtained from the audience it would have been in effect that "Tannhäuser" as a season opener, and produced with so many disappointments, was a bore. But none of these things nor all of them combined justify Mr. Grau's pessimistic conclusion: "It is almost a crime for a man to be an impresario."

The musical world knows that the position of an impresario is not a rosy one. He has his full share of trials and tribulations, and to manage a coterie of opera singers requires as much patience and adroitness as to manage the wild animals of the menagerie. But there are men who have achieved it with steel-clad contracts and cast-iron discipline. Changes of bill and of cast were not as frequent in the days of Jacob Grau, Ullmann, Maretzek, and the Strakosches as they are now. The public purchased its tickets with a reasonable assurance that they would see the opera and the artists for which and for whom they bought admission. With the English opera troupes this certainly was absolute. Caroline Richings once sang through a week of measles rather than disappoint her audiences, and Madame Parepa sang every night in the week. Indisposition, like appendicitis, is a new disease. It seems to be confined to Italian opera and to rage like an epidemic in Mr. Grau's troupes. Could it not be checked if the reins were drawn tighter and the penalties were made more severe? Why should an opera troupe begin to take cold as soon as it reaches Chicago? The climate has not changed here in the last twenty-five years. But it looks as if managers have. Are doctors' certificates more easily procured? Have the coddling and favoritism of fashion anything to do with it?

There is another feature of the present system of management to which the opera-goers of Chicago have the right to object. They do not get the best performances of this troupe. This year, as last year, it has been taken to Chicago and other Western cities before the opening in New York. It is well enough understood that these performances are rehearsals for New York. In the old days an opera troupe began its season in New York and then came West. Under such circumstances it is impossible that the troupe can give finished performances here. Undoubtedly the artists themselves understand this. They are rarely on their best behavior in rehearsals. They prefer to save themselves for the real performances later. There should be an end to this.

Chicago is as much a music centre as New York or Boston, and naturally does not enjoy being used as a practice field for the East. That time has gone by. Opera-goers here have the right to the full worth of their money and the right to as high a class of performance as New York. And such a performance it would patronize as liberally as New York. "It is not a crime to be an impresario," Mr. Grau, but it is a mistake for an impresario not to give a city like Chicago the best that is in the impresario's outfit.

The day following the critical review of the opera in the same paper was full of hard sense, and what it said of the "Huguenots" is God's truth and should

go down to posterity, and for that reason we reprint it:

"Les Huguenots" is one vast musical desert. A few oases there are—scattered along, here and there—but they are far between; and, although one is on the alert for the climax which seems to be always approaching, the final dropping of the curtain leaves one still suspended in an attitude of patient expectation.

"Les Huguenots" is a noisy, cumbersome, gloomy, and altogether vapid waste of bombast which has long outlived its usefulness. Its chief claim to notice, at this time, rests on the large cast which its presentation demands and which serves to assemble in a single performance an imposing array of the greatest and most popular singers of the day. It is on this account, no doubt, that "Les Huguenots" presents so many attractions to the non-musical public, inasmuch as it affords a hearing of the largest number of celebrities for one price of admission. In short, it is the "bargain" opera.

The performance last evening was of a commonplace character, rough as to detail and generally lacking in finish. The principals exerted themselves honestly enough, particularly Edouard de Reszké, who probably would discharge his duties with as much conscientiousness if his listeners numbered no more than a handful as he would if the house were crowded to the walls. But even so great and faithful an artist as he is could not escape the feeling of depression which so meagre an attendance as that of last evening creates.

The courtly Plançon went through his part with fidelity, and his powerful and sonorous voice, coupled with De Reszké's organ-like tones, made a solid, invincible wall of sound which even the blare of the brasses and the noise of the chorus could not obscure.

The chorus was bad, tonally and rhythmically, its work revealing a deplorable lack of preparation. This feature of the performance had, decidedly, the appearance of a rehearsal, and not an extremely good rehearsal at that. If Chicago is to help defray the company's expenses by paying big prices for public rehearsals for the impending Eastern performances, the least we should get in return is a good dress rehearsal.

Madame Nordica still clings to the part of Valentine, and in this capacity forms one of the mainstays of the performance, in the last act rising to a height of tragic grandeur. Last evening, however, she was not at her best, vocally, and her voice seems to have lost some of its old-time beauty and brilliancy.

The criticism then proceeds to tell some more solid truths and closes as follows:

Suzanne Adams assumed the part of Margherita di Valois, giving an impersonation in which the regal dignity, indispensable to this aristocratic role, was lacking. A succession of high tones, taken with comparative ease, in the second act, afforded the slender audience considerable satisfaction. Her voice, however, is only tolerably powerful, and her singing was marred by several instances of impure intonation.

Madame Mantelli made her reappearance as Urbano. When first heard here this singer had a really beautiful voice, but signs of wear are now patent.

And this is the aggregation for which New York—cultured, musical, intellectual, artistic New York—is going to pay one million dollars this season to listen to. We will not believe it until the season is over. We refuse to believe that even fashion is going to permit itself to be bamboozled this way much longer. Mr. Grau need not say that it is a crime for a man to be an impresario, for that involves the idea that he is forced to remain one. But he likes it, and so long as he likes it he will remain an impresario.

THE death of George H. Chickering, the celebrated piano manufacturer, removes one of the most interesting figures in the musical life of Boston of the past. A man he was whose incentive and initiative helped in more ways than can be enumerated toward elevating the musical and artistic sentiment of his community.

Full particulars regarding this event were published in THE COURIER TRADE EXTRA of last Saturday.

Mr. Chickering was seventy years of age, but during the latter part of his life was an invalid. He was the last male descendant of Jonas Chickering, the founder of the piano industry bearing his name.

### THE PADEREWSKI GIFT.

THE deed of trust under which Paderewski paid \$10,000 to the three trustees—Henry L. Higginson, of Boston; William Mason, of New York, and William Steinway, of New York—was never a legal trust, as under the laws of this State trust laws are enacted. Mr. Higginson and Mr. Mason resigned as trustees, and before they could be supplanted Mr. Steinway died. No successors were ever appointed, and the fund consequently—and for more than two reasons—is not in control.

If the executors of the will of the late William Steinway were inclined to handle the money they could not do so, as they can have no rights where deceased had none, and it is now learned that he never had any. The trustees, before the resignations were put in, had none. After the resignations were put in they had none, and the remaining trustee had none. The executors can have none.

Mr. Paderewski at present has no rights either—legal rights we mean, always. It is not his money and was not his the moment after he gave it for a specific purpose. What that specific purpose is cannot be known until the courts decide, if they do. No one can touch the fund, which is really not a fund, but merely the money put aside for a certain purpose not legally defined. The executors cannot part with it, for they may be called upon one of these days for an accounting, and therefore can only part with it on order from a court. They cannot return it to Paderewski, even if he were to remodel the gift and bring it within the operation of the State law, because in returning it they may overstep their functions, which, in this instance, have not yet been defined.

It cannot be invested. It cannot be handled. It cannot be utilized for the original purpose. It cannot be returned. It cannot be held and it cannot be released. It is an embarrassment and it may end in its entire dissipation in legal costs before its destiny will be determined.

### The Women's String Orchestra Society.

A handsome prospectus has just been issued by the Women's String Orchestra Society of New York. Carl V. Lachmund continues the manager of this successful organization. The society's concerts last season were given in Mendelssohn Hall. This year they will take place in the music room of the Waldorf-Astoria, and the pipe organ there will be brought into requisition. Mr. Lachmund has made up a number of exceptionally good programs for the various concerts, and he promises to introduce some attractive novelties. Last season several new and interesting works were presented by these instrumentalists.

At the first concert, December 17, "Vendredis," just from the press, will be given for the first time in this country. It was written by the three Russians, Sokolow-Glazounow-Liadow, each composer having furnished a part of the little work. The soloists will be Emilio de Gogorza, baritone; Miss Ida Branth, violinist, and Gaston Dethier, organist. Among the officers and associate members of the society appear the names of Miss Breese, Mrs. Nicholas Fish, Mme. Camilla Urso, Mrs. Vanderbilt, Mrs. Henry Villard, Mrs. Joseph Pulitzer, Mrs. William Evarts, Mrs. Charles Healy Ditson, Mrs. Elizabeth Cady Stanton, E. Francis Hyde (president of the Philharmonic Society), William C. Whitney and others.

The concerts of this society are not open to the general public, but anyone can be elected an "associate" by the recommendation of one member or by communicating with Miss A. Mathilde Dressler, secretary, 132 West Eighty-fifth street. The annual fee is \$10, entitling a member to three tickets for each concert of the series.

### 'Cellist Hoffman in Toronto.

Of Alfred Hoffman, the well-known Detroit 'cellist, who was booked by Manager Thrane for a concert with Miss Clara Butt, November 6 in Toronto, Canada, the *World* of that city, said on November 7:

"The 'cellist of the evening, Alfred Hoffman, divided the honors with Miss Butt. Mr. Hoffman showed himself an artist of exquisite refinement. He displayed such a mastery of his instrument and played with such beauty of expression and phrasing that he won the most cordial recognition and frequent encores. His selection included a lovely Nocturne, by Popper; a very charming Caprice, by Dunkler; Schumann's exquisite 'Traumerel,' and 'Papillon,' by Popper."





#### THE FIDDLER OF DOONEY.

When I play on my fiddle in Dooney,  
Folk dance like a wave of the sea;  
My cousin is priest in Kilvaret,  
My brother in Maharabuee.

I passed my brother and cousin:  
They read in their books of prayer;  
I read in my book of songs  
I bought at the Sligo fair.

When we come, at the end of time,  
To Peter sitting in state,  
He will smile on the three old spirits,  
But call me first through the gate;

For the good are always the merry,  
Save by an evil chance,  
And the merry love the fiddle,  
And the merry love to dance:

And when the folk there spy me,  
They will all come up to me,  
With "Here is the fiddler of Dooney!"  
And dance like a wave of the sea.

—W. B. Yeats, from "The Wind Among the Reeds."

IN a letter written to Wolff of Geneva (May 2, 1832), Liszt speaks as follows:

"Here is a whole fortnight that my mind and fingers have been working like two lost spirits—Homer, the Bible, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart, Weber, are all around me. I study them, meditate on them, and devour them with fury; besides this I practice four to five hours of exercises (thirds, sixths, octaves, tremolos, repetitions of notes, cadences, etc., etc.). Ah! provided I don't go mad, you will find an artist in me! Yes, an artist such as you desire, such as is required nowadays."

Here is a confession that might be seriously pondered by all sorts of musicians, especially the orchestral variety. Not that one doubts the knowledge of Æschylus at the Aschenbroedel Verein, but because the persistent routine of a musician's existence is bound to narrow, to dull. When you canalize your forces, mental and emotional, when life is whittled away to the production of tone—music is after all only a species of sensual mathematics—there is little room left for the eternal amenities, for even a smattering of current literature. Hence the "hundred best books" system, or that last ditch for the knowledge-mad, the encyclopædia. While his list is mixed, Liszt read some big books, studied them, knew them. Plato, Homer, the Bible—you can fare far on these three. And the great pianist read much else; his letters, his French prose style reveal the man of genuine culture. I greatly wonder if music is always the best aid for the soul, the mind. I know some very gifted persons who waste much time before the keyboard, much time over the fingerboard of a fiddle and in front of a foolish mirror mouthing "Ah!" In the majority of cases these last may be set down as beyond redemption. The larynx is your true dampener of intelligence, else how account for the faces of those who frequent the opera lobbies and babble of tone production. Why they are worse than piano players!

And that says volumes.

Instead of Yeats' lilting measures at the head of this column I should have inscribed "New Music by

An Old Grumbler." For months newly laid music has been pouring in on me and by nights I have dreamed of new faces, the faces of them that compose in and out of America, reproachfully opening their lips to murmur: "When, O when is this Pole, this puss in boots of the piano, Chopin, to be shelved and give us a chance." And then the young man of Munich, the young man of Leipsic and the men of Dresden, Paris and Stuttgart swarmed about me, and, thinking for the moment I was transformed into Louis Saar, I chopped off their heads and awoke to American realities. A bale of music sat heavily upon my lungs, and last Saturday night after the Philharmonic concert I bade my heart pluck up courage and devoured—to use Liszt's expression—a ton of notes, bold black ones and for the most part written on the bass and treble clefs.

The very top of the pile—why God bless my soul isn't there some mistake?—Chopin! A new composition by Chopin! This is too much. It is Orestes and the three ladies he jilted. I think that's the tale. All over again. No escape from Chopin from the *berceuse* to the bake oven. A fugue in A minor signed Frédéric Chopin and published by Breitkopf & Härtel. Naturally when new Chopin pieces appear nowadays Natalie Janotha can't be far away. I really believe that when the Princess Czartoryska died she bequeathed to Miss Janotha a trunkful of unpublished Chopin MSS. If they are all like this fugue, or the E major Valse and C sharp minor Nocturne, both dug out of the past, why then it will be better for Chopin's memory to give them fire, plenty of it.

This fugue or fugato has been edited. It is two voiced and weak as to counterpoint. Some of Homer Norris', with a little absinthe, would have strengthened its knees. Miss Janotha has propped up its *coda* with trills and octaves. There is a suspicious pedal point and some suspicious cadences in extended harmonies a few bars from the end. The *stretta* is weird—pardon my use of this Westernism—but it is the only absurd expression that fits the case. I do not think either Paderewski or Josefey will play this disinterred fragment; probably disinterred from Frédéric's sketch book when he studied with Elsner.

Is Chopin to become a second Hugh Conway? Is an anxious musical public to have its sense of the dramatic unities jarred by the appearance of more dressed up "novelties"? "A new symphony by Frédéric Chopin"! "Grand requiem for *sol*, chorus and orchestra, dedicated to Johannes Finck Brahms by F. Chopin." All this is apt to occur where there is burning ambition combined with an old hair covered trunk in a Warsaw garret, and the Chopin myth coughing deprecatingly on the door sill.

O, Ja Notha, you naughty! I'll get "the cynics of the St. Botolph" after you, and then the Chopin *trovata* may wither. I hear that the Boston girl who masquerades under the pen name of "Jack Oliver Hobbes" is at work with Miss Janotha on a Chopin Birthday Book! I was always sure that ladies who use masculine names in print are fit subjects for Lombroso. It is a case of wearing mental *culotte*, and that we know is a sign of—ask Mr. Finck. All such questions should be answered in his "Primitive Love," which was published by the Scribners last Saturday.

But to my task; discursion is the thief of time. A Suite for piano by F. S. Converse captured my attention by the unconventional. The young man opens the front door of his Prelude and walks into his music. Mr. Converse was a Rheinberger pupil and conducted a movement of his symphony at the recent Worcester Festival. He was also with Carl Baermann in piano playing. The Suite is strongest

in the third movement. Usually young composers with richly developed imitative faculties excel in the more or less clever reproduction of old dance forms. Eugen d'Albert's op. 1 shows this, and it also discloses little or no imagination. In Worcester I noticed that Mr. Converse broke away from scholastic shackles—how I do copy the phraseology of the *Evening Post*!—in the *coda* of his symphony, and here in the middle of his Suite—op. 2, by the way—he lets loose the dogs of fantasy, and with good effect. Never mind the Schumannisms, the Chopinisms and the Wagnerisms, but enjoy the spectacle of young blood reveling in a bath of tonalities and saying everything from the very cellarage of his heart. The last is a processional movement, which tops off some interesting pages.

When I see Leopold Godowsky's name on the outside of a Schirmer publication I shudder. Who may say that he has not dared to arrange for the thumb and little finger of the left hand the "Butterfly" study of Chopin! He is a veritable *Chopin-hauer* (copyrighted). His new compositions are all his own. Two studies, three old style dances, and four very modern and very charming pieces. The concert studies are heartrending. I will tell you why: They are for *virtuosi*. And yet they contain much that is genuinely musical; indeed, it is this and not the technical quality which impresses you when you read them—on paper. At the piano one's fingers cry "quit." In E flat and dedicated to Joseffy we get a study in double notes, and to me of more musical value than the Von Schloezer Etude in the same key. As in Bendel's "Etude Heroique," this of Godowsky's is chiefly devoted to double sixths, and as General Sherman remarked of war, "It is hell." The other study, in C, is inscribed to E. A. MacDowell. Called "Grottesco," it is grotesque harmonically and in general idea, although not so hideously bizarre as Rébikoff's "Dance of Satan's Daughter." This latter is composed after Franz Stuck's "Lucifer," and has been orchestrated by the crazy ghost of Schumann, with original words by Nietzsche, written last summer in the Ha-Ha-House at Naumburg.

However, Mr. Godowsky makes no attempt at lunacy in tone. His is the sprightly spirit of the fantastic—nothing else. Oh, yes, I forgot; there is something else!—fingers are needed to interpret this extremely difficult composition. But he can write music that does not lean too heavily on technical invention. The Sarabande, Menuet and Courante are all graceful and playable pieces, and in the purely poetic vein "Twilight Musing" is an admirable specimen. The technical figure in the left hand has meaning because of the accents. You know how empty are those studies with a rapid accompaniment figure—mere idle arabesques. I cannot go into open court and swear this Reverie is easy playing. A Scherzino is simpler and a Valse-Idylle very dainty. Bravo, Godowsky!

The Ballade in C sharp minor by Richard Burmeister, which I reviewed in manuscript, is now published by Breitkopf & Härtel, as are the same composer's Capriccio in C and a Concert Romance for violin and piano, in G. This latter is a very effective *cantabile*, and its dedication brings back memories of a tall, handsome, slim girl, with sloe black eyes and hair, Madge Wickham. She had violin talent, but she married, and so has hung up the fiddle and the bow. Mr. Burmeister's Ballade should be read by pianists in search of telling music. It is in the Chopin-Liszt rather than the Schumann-Brahms style, and is brilliant and poetic without being too introspective. I hope Burmeister's taste and judgment are now vindicated in the matter of the big cadenza he made for the F minor Concerto of Chopin. "What, a fugato in Chopin?" cried



some and reared upon romantic hind legs. Well, Chopin has written a fugue, hasn't he?

\* \* \*

I have also a batch of music from Paris. For French piano music, Franck and Fauré excepted, I have no particular fondness. It is mostly ornamental posturings, sonorous spirals and the fingers that fail. And then the style! Why, Herz and Kalkbrenner are hardly outgrown. Here is Isidor Philipp, in company with Delaborde, wasting his valuable time editing the forgotten studies of C. V. Alkan. When I first saw Alkan's name at the bottom of the Von Bülow list in the edition of Cramer studies I suspected the worthy man was a glorified Czerny. I knew that MacDowell played some of his studies in public, but they must belong to another opus. This op. 39, in two stout volumes, lies before me. Alkan is a glorified Czerny. His musical ideas are meagre, but his speeding of the technical plow is simply *farouche*—as they say in the Bowery. Such music is curious, but hardly useful; the ideals of modern piano playing have shifted far away from it.

Of much more value is the second volume of Philipp's Daily Exercise, taken from Chopin's works. The first volume is devoted, you may remember, to double notes and octaves. This new one to various passages for right and left hands, to arpeggios, trills, &c. The entire collection is a *vade mecum* for the Chopin student.

Gabriel Fauré's Theme and Variations in C sharp minor—they end in C sharp major—have the inevitable ring of Schumann. *Mais que voulez vous?* The key, the form, the harmonies, the ideas—Schumannish. Yet there is individuality, invention, delicacy of feeling and the hush of the nocturnal about these most interesting variations. Twilight music it is and seldom the full orchestra. The second variation you will discover to be typical. The *finale* is without a hint of that noonday glory we find in the D flat close to Schumann's masterpiece—the Symphonic Variations. Fauré's is a sympathetic nature; clausal is his talent and he seems afraid of life. So he locks his passions up in pretty lyric cages with Gallic counterpoint as a guard.

I have pieces by C. de Beriot—the pianist and son of Malibran and De Beriot—three concert studies by Emile Bernard and a Widor number, but none of them is striking. Then there are three Northern Dances by Alberto Jonás, published by Schirmer. These characteristic mosaics I heartily recommend. Imagine a Spaniard falling in love with Griegland, with glaciers, fjords and the midnight sun. But he blows both hot and cold in the six fantasy pieces. There are gay dancing and troubled moments, sentiment and lonely spots on bleak hills. This is music making from the heart. I am tempted to tell you more, but it is time to change the subject. Next week I shall finish my budget.

\* \* \*

I read this some place—was it in *Literature* or the *Academy*?

Few English poets have wholly escaped the parodist, who even sometimes makes a raid across the channel, as in the amusing imitation of Victor Hugo quoted by George Russell in "Collections and Recollections," called "A l'Irlande," which begins thus:

O Irlande, grand pays du shillelagh et du bog,  
Où les patriots vont toujours ce qu'on appelle le whole hog,  
Aujourd'hui je prends la plume, moi qui est vieux,  
Pour dire au grand patriote Parnell, "How d'ye do?"

The following I knew was in the *Academy*. It is well worth reading by the one-sided Brahmsianer. He will discover that there may be some good in Wagner after all:

#### A HEALING.

The decision must be made, the path chosen, that night; but that night (so it happened) his vitality was low, his judgment clouded, and his nerves in that condition that the dropping of a paper knife set him trembling. He tried to decide, but his mind would not work sanely, and so, in a shiver of dread, he rushed into the streets.

Hurrying on, always on, he came soon to the opera house, where the bills announcing "Tristan und Isolde" arrested him. "I know nothing of music," he moaned. "Wagner is a sealed book to me;" and, his mood being perverse, it followed that in a few minutes he had bought a ticket and was tearing up the steps that lead to the gallery. As he climbed higher and higher, the music found him, and he paused, framing the thought that those great, grave harmonies, affected him as if some cool, fond hand had rested momentarily on his brow. At which he wondered, for he knew nothing of music. Then the gallery doors opened, and the hot, stifling air encompassed him. He found a seat in the remotest corner. His only thought was: "How long can I endure this? For I know nothing of music, and the conditions are unbearable." Yet he remained, and the music rushed to him as from some God-driven fountain. "I know nothing of Wagner," he thought, "so it's idle for me to listen. Soon I will leave." But he remained, for his attention was caught by a German who stood facing the stage with his hands clutching the gallery railings. As the great, mystical love duet of the second act proceeded, the German, quite unconsciously, swung slowly round as on a pivot, moving his hands as he did so till they clutched the railings behind his back, and a little spurt of blood issued from where his nails dug the flesh. Another, a graybeard, thin-faced and ashen, sat motionless as a statue, with chin tilted in the air; but his eyelids flickered and his lips moved tremulously. The man who did not understand music said to himself: "Oh! this heat! I meant to have escaped from this long ago. I—I—," but he waited while the wonderful music waited through the darkened house. He waited and he forgot himself and the transitory troubles that beset him. He waited, and the dead music maker made him of his company. More, his brain grew clear, his blood cooled and ran temperately, his heart sang in assonance to the music he did not understand. And it all happened in spite of himself. He was hardly conscious of his healing. Long afterward (time had ceased) he found himself in the street walking calmly, firm of foot, clear of purpose, with these lines running to the echo of the music he did not understand:

Remember my words, I may again return;  
I love you; I depart from materials;  
I am as one disembodied, triumphant, dead.

That night he made his decision. He was glad that night! And the music went through his dreams.

\* \* \*

The Meistersinger Quintet has been arranged—so I hear—for two dark-eyed contraltos, one male soprano, a harmonium and an ear-trumpet.

\* \* \*

In an uptown café the other night sat Charles Frohman, Daniel Frohman, "Al" Hayman, Klaw and Erlanger, George Lederer and Max Hirsch.

"The School for Scandal," remarked a bystander, thinking of the comedy.

\* \* \*

A new Dewey song might be appropriately called "What Did Dewey Deed?" Naturally, it should be dedicated to Mrs. Dewey.

#### Hamlin in New York.

When George Hamlin sang in Verdi's "Requiem" in New York, he won a triumph which will be recalled when he appears Saturday evening, November 25, at the Metropolitan Opera House in the benefit performance under the direction of Mr. Paur. Few tenors either from at home or abroad have such a loyal following in the metropolis as Mr. Hamlin, as indicated by the fact that he will appear twice this month and again at the two "Messiah" productions during the holiday season. Efforts are being made to induce Mr. Hamlin to remain in New York to present the Strauss recitals, with which he delighted audiences last season. Emil Paur has interested himself in these recitals, and as one of Mr. Strauss' most intimate friends he is eager to enlist his efforts in giving New York an opportunity to hear these charming Lieder. Mr. Hamlin will be filling a number of engagements in the East. Judging from the sensation created last year by these recitals it will be deemed wise by those who have come to know and admire Strauss as a writer of *dichter Lieder*, as well as orchestral symphonies, to take advantage of an open date for the presentation of the recitals.

New York is doubtless pleased to welcome Mr. Hamlin as a singer who typifies the highest stage of musical development in this country. When one eminent critic said of him that "American devotees of music who hasten to clamor for foreign artists and are blinded by odd names should remember that George Hamlin, citizen, is eminently more worthy of enthusiastic praise than many of the artists brought from foreign shores to capture American audiences" it was but due recognition. Those who have heard him with the large musical societies of this country or at the Cincinnati, Louisville and Ann Arbor festivals of music, where he has become a fixture, will agree with this critical judgment. Praiseworthy expressions and positive statements of prestige are admittedly much more easily secured by the singer who comes from abroad attended by highly laudatory announcements, and consequently the unbiased judgments passed upon our own American artists may be accepted, as a rule, without the usual grain of salt. Another reviewer said of Mr. Hamlin: "It is not saying too much of this fine tenor to put him at the head of American tenors. His work justifies such a statement. Mr. Hamlin's voice is smooth and even and combines with these qualities, a virility that seems to need no effort to make itself felt."

Another proof of Mr. Hamlin's acknowledged station of eminence among American tenors is shown by the repeated appearances which he makes at the centres of music where he has been heard. Cincinnati, Louisville, Pittsburgh, Cleveland and St. Paul have all adopted this singer and it now behooves New York to give a fitting reception to America's representative tenor in the province of oratorio and lyric productions.

On the evening following Mr. Hamlin's initial appearance at the Metropolitan Opera House he will appear as a soloist at Carnegie Hall in the Sunday evening concert under Mr. Thrane's management. The same evening he has been engaged to sing with the New York Liederkreis Society, at which he will sing an aria. Two evenings later he will sing with the Pittsburgh Mozart Club in the "Swan and Skylark."

#### Rive-King.

Madame Rivé-King made her first appearance in North Adams, Mass., on Friday evening, November 10, when she delighted a large and appreciative audience with her artistic and phenomenal playing. Her interpretation of each number was masterly and characteristic, and great enthusiasm prevailed. The Wissner grand piano responded to the demand made upon it.

#### Henderson at the New York College of Music.

Two lectures on the "Classic and Romantic in Piano Music" will be delivered by Wm. J. Henderson, with piano illustrations by Miss Florence Terrel, at the New York College of Music. The dates have been arranged for Wednesday afternoon, November 29, at 3:15 o'clock, and January 3, at the same hour.

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Day and Evening Classes.

ADMISSION DAILY.

## Music in Baltimore.

BALTIMORE, November 15, 1899.

A BRILLIANT audience greeted the Boston Symphony Orchestra at the initial concert of the season, at Music Hall, November 7. The string choir of this great organization is peerless, always playing like a body of virtuosi. In fact, the intense pleasure the orchestra gave us lifted us above the carping spirit which might have caviled at a number of technical inaccuracies on the part of the brass.

The program opened with the Schumann Symphony, No. 1, in B flat major.

Mr. Gericke, though more in sympathy with the classics than the moderns, gave a worthy reading of it.

The other orchestral numbers were the well-known Mendelssohn overture to the legend of "The Fair Melusina" and the "Capriccio Italien" of Tchaikowsky, the latter being played with a dash and brilliancy that made its rendition incomparable. The concert introduced to us Mark Hambourg, a new pianist, one destined to occupy a place in the foremost rank of virtuosi. He possesses the most marvelously perfected mechanism and much temperament of the bravura order.

Though the Saint-Saëns C minor Concerto was well adapted to exploit his splendid technical equipment, it did not give him the opportunity to demonstrate what he could do with a composition appealing more to the musical side of his nature.

His success with his audience was instantaneous and unequivocal, so that Baltimore is anticipating eagerly the opportunity of hearing him in recital at the Peabody Conservatory later in the season. The date of the next symphony concert is Tuesday, December 12.

\* \* \*

The French Opera Company gave an extra performance on the evening of November 6 before its departure for Havana.

Halevy's "La Juive" was given with much success. I mean artistic success, not box office success. For, regretfully be it said, Baltimore did not properly appreciate this company.

Though the stage management was most inadequate and the female chorus unqualifiedly bad, the company contained more extraordinary voices and artistic singers than any other organization heard here in years. There were two ends to all the voices, resulting in a grateful absence of irreverent tampering with the original scores. Besides there was an opportunity of hearing several operas rarely sung here, as "Mireille," "William Tell" and "The Huguenots."

When the Grau \$5 opera comes there is a howl at the exorbitant charge. On the other hand the bewailers stay away from the \$2 opera, fearing it may be bad because it does not cost \$5.

The company were not the only ones to sustain loss, for those who did not hear them were losers, too, and of something more to be prized than shekels.

"La Juive" was admirably sung by Talexis, Ausaldi, Grommen, Salvator and Froidurot. Nicosias directed.

\* \* \*

The Milton Aborn Stock Opera Company, which intends to be a fixture at Music Hall the entire season, opened with a production of Gounod's "Faust," Saturday evening, November 11. Both the quality of the performance and the size of the audience tended to prove that the company may rightfully count on a permanent stay.

It is to be hoped they will remain, for the benefit to the city's musical life from creditable performances of a wide range of operas in English at popular prices is unquestioned.

The performance on Saturday evening was as a whole most creditable.

Clara Lane was a highly satisfactory Marguerite, possessing a good voice and style.

Edward Ferni has a tenor voice of pleasing quality and the happy faculty of singing on the key.

J. C. Dempsey sings and acts the part of Mephisto excellently.

The highest honors belong to J. K. Murray, whose Valentine was superlatively good, vocally and histrionically.

Amelia Fields, as Siebel, received the enthusiastic approval of the audience, which was fully deserved.

The chorus is large, containing young, good voices, and has been thoroughly rehearsed.

The orchestra, under the direction of Joseph Tressi, needs the experience of more rehearsals and performances, after which it will, no doubt, be worthier of the singers.

\* \* \*

The second Peabody recital on Friday afternoon was in the capable hands of Miss Cecilia Gaul and Joan C. Van Hulsteyn. With the exception of the opening Beethoven Sonata, the program was not one of particular interest.

The program:

Sonata in E flat (for piano and violin).....Beethoven  
Rondo in A minor.....Mozart  
Nocturne in A major.....Field  
Songs Without Words, Nos. 17, 15, 47 and 24.....Mendelssohn  
Tarentella in G flat.....Moszkowski  
Larghetto in A major.....Nardini  
Sonata in G minor.....Tartini  
Adagio in E minor.....Spohr  
Soirée de Vienne.....Strauss

Piano transcription by C. Tausig.

Romance, Aus der Heimath.....Smetana  
Tanzweisen.....Kes

Miss Gaul is a highly gifted pianist. She is equipped with a beautiful touch, a facile, clean technic and a warm temperament. She was particularly happy in her rendition of the Mozart Rondo.

Mr. Van Hulsteyn shared the honors of the concert, being heard with the great pleasure which his fine tone and admirable playing always give. He is a very reliable artist, of whom one always expects a musicianly reading of the classics.

\* \* \*

The Peabody recital list for the season is most attractive, as will be seen from the following list:

Edwin Farmer.  
Spiering String Quartet and Harold Randolph.  
Mark Hambourg.  
Alexander Petschnikoff and Aimé Lachaume.  
Antoinette Szumowska.  
J. Adams Hugs and Charles H. Rabold.  
Frances Saville.  
Emmanuel Wad.  
Vladimir de Pachmann.  
Harold Randolph.  
Bertha Thiele.  
Alfred Furthmaier.

Among early musical events will be a concert at the Arundel Club rooms, on December 7, by Miss Mary Kimball and Charles H. Rabold. Miss Kimball, a pupil of Moszkowski and Leschetizky, is a charming pianist. Mr. Rabold, a late acquisition to the Peabody staff, also studied abroad a number of years. He is a delightful singer.

\* \* \*

Dr. B. Merrill Hopkinson has, as usual, a number of out of town engagements this season. He will sing, in the next two months, in Washington, Philadelphia, Toronto and Montreal.

EUTRPA.

## "What Constitutes Good Music?"

MR. GEMUNDER published in serial form in this paper his essays under the above caption. They constitute a remarkable little book, now published and which is for sale at all music stores. Every musician should have a copy of this book and study it carefully.

## Arion Concert.

THE spacious concert hall of the Arion clubhouse was filled on Sunday night with a brilliant gathering of the members and friends of the society, the occasion being the first concert of the season.

The orchestra was composed of fifty-five pieces, under the direction of Julius Lorenz.

The chorus was, as usual, an attraction, the best work being done in the Podbertsky number, which was noticeable for the vigor and volume of tone displayed.

The assisting artists were Miss Clara Butt, Arthur van Eweyk and David Mannes, violinist.

The Junoesque English contralto with the velvety voice repeated the triumph she achieved on her first New York appearance, and received a flattering ovation. She sang a Gluck aria and a cluster of German Lieder, evoking applause, to which she responded perfunctorily with an English ballad.

Arthur van Eweyk appeared for the first time before a New York audience, and was most favorably received. He possesses a baritone voice of pleasing quality, and was heard to good advantage in four German songs.

The third soloist, David Mannes, gave an acceptable reading of the Bruch Concerto in G minor, and was warmly applauded.

## Joseph S. Baernstein.

The engagements booked by A. Williams Fisher the past week for Joseph S. Baernstein, the successful basso, are numerous and important. With regard to Mr. Baernstein's singing in connection with the Amateur Musical Club, of Chicago, the following comments were made by the correspondents of leading Cincinnati newspapers:

This basso is without a peer. He sings with an ease, grace and finish well-nigh perfect. His enunciation is clear and distinct, making it a real pleasure to listen. Vocally we have never heard a better rendition of any work. His voice is sonorous, yet displays at the same time a mellowness of tone, art in execution and phrasing, and a flexibility quite wonderful for an organ of such volume and timbre. —Cincinnati Tribune.

The work of Baernstein can be favorably compared to that of De Reszke and other great artists. —Commercial Tribune.

Baernstein is undoubtedly a great attraction, and one of the most finished and artistic singers before the public. His voice is full of those qualities that make a great basso. —Cincinnati Enquirer

Mr. Baernstein was par excellence. His conception of the part is stamped by artistic appreciation of its possibilities, and added to this he has a voice which few possess.

The combination is one that commends itself immediately to one's regard. There is nothing faltering or hesitant to the interpretation, and so little is left to the imagination that his appearance was refreshing. —Cincinnati Enquirer.

## Composer and Conductor.

Henry K. Hadley, the well-known composer, will give an orchestral concert under the direction of Manager Victor Thrane at the Waldorf-Astoria, Tuesday evening, January 16. The program will be made up of Mr. Hadley's compositions, Moszkowski's Suite No. 1, and some Wagner selections. Mr. Hadley will conduct the orchestra of sixty picked musicians, and his new symphony, "The Four Seasons," will be presented for the first time.

Mr. Hadley's compositions have been heard in New York before. His first symphony, "Youth and Life," was given here with success by Mr. Seidl in 1896, and Mr. Hadley has wielded the baton himself in New York and elsewhere in presenting his ballet suite.

## Young Klein's Success.

Carl Oscar Klein, the talented son of Bruno Oscar Klein, is making a considerable reputation as a violinist. His services are in constant request. Recently he played at the Kreutzer Quartet Club and at the German Press Club. To-night he will play at the Hoboken Quartet Club. This young violinist is constantly enlarging his repertory.

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## Music in London.

LONDON, November 11, 1899.

THE principal event the past week from an English musical point of view was the concert of the Royal Choral Society at Albert Hall, on Thursday night. Eight concerts are announced for the season, and our vocalists think that an appearance at one of these is a long step up the royal path which leads to the top of the mountain of success.

This may have been the case at one time when we had such a conductor as Sir Joseph Barnby—a worthy successor of Charles Gounod—inasmuch as he was considered the best choral conductor England ever produced.

But Barnby's successor, Sir F. Bridge, lacks the essential elements of a great conductor. This largely explains the indifference—to put it mildly—singing of the chorus. It would be interesting to know where they get their singers from, for a more ordinary lot of people one would scarcely imagine. This too may be partly the reason why there was no intellectual grasp of the text of that pregnant work "Elijah." The phrasing consequently was uncertain and the nuances not well marked. There was not one climax given with the dynamic force so conspicuous in the singing of the Yorkshire choruses. What has happened to the society? Is it in a state of decline? These are questions candid persons are compelled to ask themselves, and, judging from the apathy of the audience, some radical change must be made, or this once highly honored institution will cease to exist. Another sign of decay was the engagement of Santley to sing the role of the Prophet.

It cannot be denied that there were some fine moments, but these do not offset his singing out of tune, changing much of the text and finally taking undue liberties with the tempi. There is scarcely a vestige of the old fire and virility left, and this once highly thought of artist should now take a well earned rest.

Miss Ada Crossley sang the principal contralto music, but made a very poor impression in "Rest in the Lord." First of all she took it slower than it is written, and then her voice sounded so worn on the upper notes that she absolutely failed in giving pleasure. This may have been caused by her forcing her voice in order to fill the enormous building.

William Green, a young tenor, who has recently come to the front, sang with considerable feeling and, taken altogether, his work was good. His best success was in "If, With All Your Hearts," and after this he was heartily applauded. He failed however, to make much of an impression in his other solos.

The most pleasurable part of the evening's performance was the singing of Miss Ella Russell. In the concerted numbers her voice stood out in striking contrast to the other voiceless soloists. In the Widow's music and "Hear Ye, Israel" her fine dramatic conception of the words was vividly realized. Her singing was according to the best traditions of this work, and was the one redeeming feature in the whole performance. The orchestra engaged this year is on a par with that usually employed at these concerts. It could be much better. It might be something worse than it was on this occasion.

An event the past week which merits more than passing notice was the "Farewell" concert of M. Jules Rivière to celebrate his retirement into private life. The date was his eightieth birthday, and many friends gathered to show their respect for one who was for many years a popular conductor at the Covent Garden promenade concerts. Here he succeeded the once famous Jullien and Alfred Mellon.

He retired from London in 1886 and took up his work at Blackpool and Llandudno, two well-known seaside resorts. That the public in London soon forgot a favorite is proven in his case, for Queen's Hall was lamentably empty except for his personal friends. They, however, did their best to say "God speed" to M. Rivière, who has done much to raise the

standard of music at the promenade concerts. It was under his direction in 1873 that Miss Antoinette Sterling made her London début. He has never taken much of a position as a composer, perhaps the only work calling for mention is his waltz, "Spring, Spring, Gentle Spring." This realized to the composer some \$10,000.

The artists who assisted him were Miss Esther Palliser, who sang Liza Lehmann's new vocal scene, "Endymion"; Miss Rosa Green, Mrs. George Grossmith and others. The new work was well received, although it would have made a far better effect in the hands of a singer who could more fully recognize its many beauties. It would be going too far to say that it is absolutely original. It is, however, very well written and beautifully scored. It is vocal, and should be as popular as the same composer's "Persian Garden."

An innovation took place last week by the introduction of a small orchestra to play accompaniments to voice, piano and other solo instruments. Mottl has scored some of the best German songs and concertos for violin, 'cello and piano for a small string orchestra of twelve. Some of these arrangements were given and others on similar lines were arranged here. Not being able to be present I defer expressing an opinion until the next one of the series, which is announced under the name of Burnard Orchestral Concerts.

The Lord's Day Observance Society, which seems to be so obviously out of touch with the spirit of the times, has again tried to clip the wings of the London County Council. They assert that this usually austere body has been too lax in its regulation of Sunday music. With all their protestations, however, they were not able to change matters any, and Sunday concerts will go on another twelvemonth with unabated vigor.

At the Queen's Hall last Sunday the full orchestra under Mr. Wood's direction, gave the following program: MacKenzie's "Benedictus," overture to the "Magic Flute" and Mendelssohn's "Scotch" Symphony for orchestra, and interspersed with two vocal solos, "With Verdure Clad" and "Rejoice Greatly," sung by an American soprano with no apparent idea of the correct traditional rendering of these well worn airs. She had very moderate success so far as the audience was concerned. Perhaps the opinion of the audience, who are used to hearing oratorios correctly sung, does not count. Orchestral concerts were given both afternoon and evening last season, but as there was a loss of 20 per cent. Mr. Newman has decided to have soloists and a wind quartet. This gives opportunity to use the organ and the scheme for the winter includes the performance of several of Bach's organ fugues.

The National Sunday League gave on the same day at Covent Garden Mendelssohn's "Hear My Prayer" and Rossini's "Stabat Mater," a miscellaneous concert at the Alhambra, while the Crystal Palace authorities had three concerts during the afternoon and evening. Verily the opposers of Sunday music are doing a great work. Without them all of this accounting would be impossible.

Melba gave a concert at the Albert Hall last Saturday afternoon. She thinks that because Patti can fill this enormous place she must be equally as great a drawer. Many seats were unoccupied, and if the truth were known I believe that the free list was far from suspended for this concert. Melba never startles us with new songs or with any except her usual repertory of the old ones. She sang Handel's "Sweet Bird" with all of the purity of vocalization for which she is famous. Think of giving as an encore to this Clay's sickly sentimental ballad "She Wandered Down the Mountain Side." It was very poor, very poor indeed. The "Ah fors e lui" was not up to her usual standard. Singers who never seriously think cannot continue to sing the same song without danger of monotony, and this is the case with Melba. This is one of the reasons why she made such a failure at the opera last summer when she made her re-entry as Juliet. To hear her sing Bemberg's "Nymphs et Silvains" is only a proof of the above. There is nothing in her singing except voice or

tone, and until she gets the intellectual grasp of Blanche Marchesi she cannot make a name that will endure.

Miss Maude Powell was the violinist, and was very successful in Saint-Saëns' Introduction and Rondo Capriccioso. She deserves to become more of a favorite than she has thus far with the British public. I cannot quite understand why she is not better appreciated. The other artists were Ben Davies, Santley and Llewela Davies at the piano.

A young baritone by the name of Rea, hailing from Chicago, I think, made his début on Thursday. He has studied with Eugene Gura and bids fair to become an artist. At present his work lacks those qualities only to be gained by experience.

Two years ago Bruno Steindel delighted English audiences with his piano playing. He is now coming to London again with his little brother, only seven years old, who is claimed to be still more remarkable as a 'cellist.

Sir A. Sullivan's new opera at the Savoy is down for a first performance on the 22d inst.

Madame Melba leaves town to-day for her tour of Holland and Germany. She will sing there in both concert and opera.

As I have said all along, nothing is definitely settled in regard to Signor Logo's season of Italian opera.

Arthur Rousley, who had established a company for the giving of opera in English at cheap prices, died recently on his return from South Africa. His company will be continued by Mrs. Rousley.

## Metropolitan College Musicales.

An enjoyable musicale was given at the residence department of the Metropolitan College of Music, 66 West Ninety-sixth street, on November 17, by H. Rawlins Baker, pianist, and Miss Laura Edwards, contralto. This was the program:

Aria, Samson and Delilah.....	Saint-Saëns
Miss Laura Edwards.	
Prelude.....	Rachmaninoff
Barcarolle.....	Brodsky
Waltz Caprice.....	Grieg
H. Rawlins Baker.	
Oh, That Ye Two Were Maying.....	Nevin
Loch Lomond (old Scotch song).	
Miss Edwards.	
Siegmund's Love Song.....	Wagner-Tausig
Cracovienne.....	Padewski
Mr. Baker.	
The Quest.....	Smith
Miss Edwards.	
Concert Etude.....	Liszt
Mr. Baker.	
Abide With Me.....	Liddle
Miss Edwards.	

Mr. Baker displayed a beautiful quality of tone, an artistic temperament and considerable technic. While all of his numbers were enjoyable, he was heard to special advantage in the Wagner-Tausig number and the Padewski "Cracovienne," the latter being admirably suited to his light and delicate style. Miss Edwards, who is a pupil of E. Presson Miller, possesses a true contralto voice of beautiful quality and wide range. Her low notes are very fine and her upper register resonant and full. Her presence is very pleasing, which adds much to the effect of her singing. "The Quest" and "Abide With Me" were beautifully sung, and Mr. Miller has every reason to be proud of his talented and promising pupil. The accompaniments were played with fine taste and appreciation by William F. Sherman.

## Singers Engaged.

The Philadelphia Choral Society, of Philadelphia, Henry Gordon Thunder conductor, has engaged for its annual production of "The Messiah," December 27, the following singers: Miss Hildegard Hoffmann, soprano; Mrs. Katherine Fiske, contralto; Nicholas Douty, tenor, and David Bispham, basso.

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## Boston Music Notes.

BOSTON, November 11, 1899.

The first concert of "The Cecilia" occurs December 4, and preparations are being made to make it a memorable one in the history of the society. Horatio Parker's latest work, "St. Christopher," will be given, and Mr. Lang, the conductor of the society, has invited the composer to conduct. The Symphony Orchestra will assist and the soloists will be Arthur Beresford, St. Christopher; Gwilym Miles, Satan; Frederick Smith, the King and the Hermit, and for the soprano role, Miss Shannah Cumming.

Myron W. Whitney, Jr., has purchased the Landis Estate at Sandwich for a summer home, where there is some of the finest fishing and hunting in the State. It is on the shore of Wakeby Lake.

Miss Adelaide Griggs sang with pronounced success at a recent rehearsal of the Handel and Haydn Society.

M. W. Whitney, Sr., is to sing the part of Simon in "Judah Maccabæus," which is to be given by the Handel and Haydn Society at one of their spring concerts.

Miss Harriet S. Whittier gave a song recital at the vestry of the Unitarian Church, Lowell, on the evening of the 2d.

There was an entertainment at the Boston Art Club on Wednesday evening, when a music talk on "American Composers of To-day and One Hundred Years Ago" was given by Mrs. Helen L. Thayer Bryant, assisted by Miss Adah Hussey, contralto; Miss Gertrude Dennis, violinist, and Mr. Bryant, pianist.

Miss Orvis opens her seventh series of concerts for young people in Chickering Hall on Saturday morning, December 2.

Miss Minnie E. Little gave the first of her pupils' recitals at her new studio, 17 Concord square, last Saturday afternoon. Piano solos were given by Misses Bertha and Daisy Smith, Nella Spencer, Florence Smith, Gertrude Bugbee, Gertrude Morrison, after which Miss Little gave a short lecture on "Triads."

"Jerusalem," a motet composed by Neidlinger, will be given at the Eliot Church Sunday evening by the chorus and quartet of the church, under the direction of Everett E. Truette, organist and director.

Leo Schulz has announced his abandonment of orchestral work, and will hereafter fulfill solo engagements only.

Weldon Hunt, the baritone, was in New York last week filling several engagements for private musicals.

At the 250th anniversary service at the Second Church, Copley Square, November 19, there will be a Puritan service, the music of which dates from 1552-1630.

The Boston String Quartet has been revived under the name of the Schnitzler, with the following members: Isidor Schnitzler, Julius Theodorowicz, Henry Heindl and Carl Barth.

On Wednesday evening the second in the series of evenings with the great masters of piano literature was given by Carl Faelten in Faelten Hall, assisted by Rheinhold Faelten. The program was: Caprice, F minor (theme and variations), Haydn; Sonata, A major, op. 2, No. 2, Beethoven; Etude, C minor, op. 10, No. 12, Chopin; Nocturne, E flat, major, op. 9, No. 2, Chopin; Polonaise, C sharp minor, op. 26, No. 1, Chopin; Ballade, A flat major, op. 47, Chopin.

J. S. Codman, assisted by Clayton Johns, will give a song recital Thursday afternoon, November 23, in Steinert Hall.

At Chickering Hall Monday evening, November 27, a concert will be given by Miss Alice Coleman, pianist, assisted by Miss Anna Miller Wood, vocalist. The program will consist of a group of piano pieces, followed by a number of songs, with a Concerto by Brahms, the orchestral accompaniment on the piano by B. J. Lang and Arthur Foote.

BOSTON, November 18, 1899.

Miss Gertrude Miller has been engaged to sing in the Second Church of Boston, taking the place left vacant by Mrs. Marian Titus, who goes abroad December 9. Both

these ladies are pupils of Gertrude Franklin. Miss Müller is singing with great success this season; wherever she appears the beauty of her voice and method come in for their share of compliments and congratulations.

W. E. McPherson, basso, pupil of H. Carleton Slack, has been engaged by the Ridgeway Concert Company for a tour of the principal cities of the country, and is meeting with marked success at every appearance. His dates for the coming week include Philadelphia, Jamestown, N. Y., Williamsport, Pa., Fredericksburg, Md., Norristown, Pa., and Binghamton, N. Y.

Charles Albion Clark recently dedicated a new organ at the Washington Street Church, Beverly, and played a fine program. Mr. Clark is organist of the Christian Scientist Church in Boston and his playing is well known and appreciated by all music lovers. At the recital in Beverly Mr. Clark was assisted by J. Melville Horner, baritone.

Miss Genevieve Bayless, a pupil of Charles R. Adams, sung at a concert in Fort Scott, Kan., recently.

The executive committee of the Littleton (N. H.) Musical Association has secured the following talent for the coming festival: Arthur Beresford, of Boston, basso; J. H. McKinley, of New York, tenor; Mrs. Anna Ellis Dexter, of Boston, soprano, and Blaisdell's Orchestra, of Concord.

"In a Persian Garden" will be given by Caroline C. Clarke, Katherine M. Ricker, Herbert A. Thayer, Arthur W. Wellington and George A. Burdett, in the chapel of Central Church, Berkeley and Newbury streets, on Tuesday evening, November 21, at 8 o'clock. The concert is in aid of the New England Hospital for Women and Children.

Next Tuesday evening the Faelten Pianoforte School will give a recital in Steinert Hall.

The Richmond, Va., *Times* has the following to say about two people well known in Boston: "Miss Evelyn Ashton Fletcher, the originator of the ingenious 'Fletcher Music Method,' a system for teaching children music, has invaded England through Mrs. Isabel Wilson, who was so successful in introducing the method in Montreal last season. Miss Fletcher has sent to London for the use of teachers who are studying her method under Mrs. Wilson a good supply of 'Mother Goose Songs Without Words,' by L. E. Orth, a book of seventy easy compositions for the piano, which is being used by so many of the progressive teachers of children. Selections from this book, as well as other compositions by the same composer, were played at the closing exercises of the Faelten Pianoforte School for Boston."

At a recent informal musicale at the home of Mrs. David Rise, of 320 Marlboro street, Miss Alice K. Duff sang several selections, accompanying herself on the piano.

"A Prince of Bohemia" is the title of the new operatic comedy whose music is to be written by George Lowell Tracy, formerly of Worcester, which is to be produced by the Bank Officers' Association, of Boston, this winter. The opera is in two acts, and the book by George T. Richardson is said to present large opportunity for Mr. Tracy in orchestra and vocal score. The lyrics are by the song writer, William H. Gardner. There will be twenty-two principals and a mammoth chorus. The production will be on an elaborate scale at one of the largest of Boston's theatres, which will be devoted to the opera for an entire week.

## Hambourg and Ruegger.

Mark Hambourg, the young Slav pianist, and Elsa Ruegger, the Swiss 'cellist, will appear with the Freundschaft Club November 25, under the management of Victor Thrane.

## E. A. Parsons.

E. A. Parsons has resumed teaching in his studio in the Knickerbocker Building, New York, and the indications are that he will have the busiest season he has ever had. Mr. Parsons' circle of pupils is constantly widening.

## Opera in Cincinnati.

## SPECIAL.

MAURICE GRAU'S opera season at our Music Hall will be best remembered by the failure of one tenor and the success of another. I have named Van Dyck and Saleza. Both were new to Cincinnati and each preceded by reputations of successes achieved elsewhere, but only Saleza sustained worthily the accounts of vocal and histrionic prowess, while Van Dyck proved a serious disappointment.

The chief grievance we had to register was a persistent tendency on his part to sing out of tune, sometimes as much as a whole tone throughout a lengthy apostrophe, and a faulty emission of sound. Both are signs of poor vocal health, and given the violence of Van Dyck's declamation it stands to reason that it should be so. No throat can stand the wear and tear of being driven always to the limits of its capacity, and a voice that goes for melody like a bull at a gate is bound sooner or later to show signs of collapse. That is exactly what happens to Van Dyck just now, and for all I know may have been the case for some time past. But apart from vocal deficiency there is much that is unsatisfactory in his conception of the part of Lohengrin.

A Knight of the Swan whose utterances are as stormy as those of Telramund is surely not the Heaven sent supernatural being, but a squabbler like the rest of poor humanity, and one of the reasons why Jean de Reszké is so supreme as Lohengrin lies precisely in the fact that his singing and acting of the part are at a direct tangent from the exertions of all others that surround him. It is turmoil and strife on one side; repose and dignity on the other.

Saleza, in Faust, conquered the audience by the finished style of his delivery, his fine acting and the charm of his singing.

Of other artists Sembrich and Edouard de Reszké towered above their colleagues, as vocal and artistic phenomena will ever do. Suzanne Adams and Clementine de Vere, charming artists, pleased very much in "Mignon," as did of course Pol Plançon.

## Ruegger's Many Engagements.

Mlle. Elsa Ruegger, whose brilliant American début in Boston was followed by triumphant appearances in New York and elsewhere, continues to make conquests of press and public wherever she plays. She is the only woman 'cellist who has filled so many orchestral engagements—four times within six days recently—and her success is assured. November 15 Mlle. Ruegger played the Lalo Concerto with the Boston Symphony Orchestra, at Providence, and on the 17th and 18th the Haydn Concerto, with the Cincinnati Symphony Orchestra. Her engagements for the immediate future are at the Metropolitan Opera House, November 25, with the Kaltenborn Orchestra, when she will play the Saint-Saëns Concerto, and the same evening she will play at the Freundschaft Club. The following evening, November 26, Mlle. Ruegger will play the Haydn Concerto with orchestra under direction of Dr. Paul Klengel, at the Liederkrantz, and November 29 at Carnegie Hall, with an orchestra under Paul Klengel.

## Many Metropolitan Appearances.

It is both noticeable and pertinent the number of Metropolitan appearances that Manager Thrane is securing this season for his artists. On the program of the St. Mark's Hospital benefit entertainment, to be given at the Metropolitan Opera House November 25, Mlle. Elsa Ruegger, the Swiss 'cellist, will appear; George Hamlin, the well-known tenor, will sing, and Frank King Clark, the popular young basso, will be heard in New York for the first time.

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## First Carri Concert.

THE first of the series of chamber music concerts given by Ferdinand and Hermann Carri took place last Thursday evening at Chickering Hall before a very large audience. The following program was given:

- Quartet, F minor, op. 30.....Hermann Carri  
For piano, violin, viola and violoncello.  
Hermann Carri, Carl Schoner Ferdinand Carri, Arthur Severn.  
Allegro from the First Concerto, for violin.....Paganini  
(Cadenza by Ferdinand Carri.)  
Ferdinand Carri.
- Songs for tenor—  
L'Amour.....Godard  
Te Souviens-tu?.....Godard  
G. W. Wassmuth  
Adagio and Rondo, from the E major Concerto.....Vieuxtemps  
For violin.  
Ferdinand Carri.
- Quintet, C minor, op. 70.....Jadassohn  
For piano, two violins, viola and violoncello.  
Hermann Carri, David Pasternack, Ferdinand Carri, Carl Schoner, Arthur Severn.

Hermann Carri's Quartet, which has been spoken of in THE MUSICAL COURIER in the highest terms on former occasions, received a splendid interpretation by the composer, Hermann Carri, and Ferdinand Carri, Carl Schoner, D. Pasternack and A. Severn.

Ferdinand Carri was the instrumental soloist at the concert. He played the Paganini and the Vieuxtemps Concertos in his usual masterly style. The repose he exhibited in the Paganini Concerto, his cantabile in the slow movements and his polyphonic playing were especially fine, and withal the greatest difficulties were glided over so easily that one unfamiliar with the terrors of the score could hardly believe that he was doing anything that called for unusual skill. The Adagio in the Vieuxtemps Concerto Mr. Carri delivered with beautiful expression, and in the Rondo, the latter part of which he took at an immense speed, his technic was dazzling. The audience rewarded Mr. Carri with five recalls.

G. W. Wassmuth, one of Hermann Carri's vocal pupils, is a young man with a well cultivated tenor voice. He sang his selections with taste. His enunciation is clear and distinct and he phrases well. The concert closed with a capital performance of the Jadassohn Quintet for piano and strings.

## Mrs. Eva Kileski.

At Carnegie Hall on Sunday evening, November 26, Eva Kileski will make her New York debut. Mrs. Kileski has already had a successful career as a singer, her work having been for the greater part in Boston and the New England States, where she holds high rank as an artist. Her work comprises the operatic, oratorio and concert field, and is most comprehensive. As an oratorio soprano Mrs. Kileski is perhaps best known, as her engagements for the past few years have been chiefly in that line of work. Her repertory includes all the standard oratorios, as well as a large number of the best compositions of the past and present; in fact, all that goes to make up the repertory of a thoroughly equipped singer is hers.

Of her voice, which is spoken of as matchless in purity, New York will soon have an opportunity of judging, but it is safe to predict that she will score a success wherever heard.

Mrs. Kileski is under the management of Victor Thrane, under whose auspices the very brilliant series of Sunday night concerts is being given at Carnegie Hall.

On December 24 Mrs. Kileski will sing in "The Messiah" with the Handel and Haydn Society at Boston. In January she will be heard at a number of recitals; also at Kipling readings, to illustrate.



STEINERT HALL, BOSTON, November 1, 1899.

AFTER the week's vacation to the regular attendants of the symphony concerts, those of Friday and Saturday seemed very acceptable.

There was no assisting soloist, but the magnificent Beethoven Symphony, No. 2, in D major was amply satisfying, and probably few soloists could have had the power of giving such unalloyed pleasure.

After all, who has written or who will ever write a symphony that may be mentioned as sharing the nobility of Beethoven's?

We have heard novelties this season until they almost pall upon us, and a return to this crystalline spring in its classical purity is welcome beyond a possibility of expression. And how modern that great classic is! How warm! How it pulses with the present life; the color is rich, red life-blood, the structure is marble in purity, in solidity. The world was only given one Beethoven.

The Second Symphony of Beethoven brings back to my mind the first circumstances in which its marvelous beauties were revealed to me. Born in a military post, a brass band, but a magnificent one, was my educator of concerted music. What has this to do with the Beethoven symphony? Everything—the leader, Erastus M. Walker, one of the best musicians of my acquaintance, said one day: "I cannot live without the Second Symphony of Beethoven; I will be pardoned if thousands of miles away from an orchestra I make a band arrangement." And he made a band arrangement that Beethoven himself would have agreed to; and far off in Fort Walla Walla the First Cavalry Band played the entire Beethoven symphony, arranged by its own leader, a man big enough to dare this far.

To return, however, to the Boston Symphony concert. The "Hans Heiling" overture was musical and enjoyable. It is definitely built, which was a relief from what was to follow, if a relief can be said to precede an ill, which the Dvorak number certainly was—an ill fit.

Pray, Mr. Gericke, why did you show us that man's weak side? He has a strong one, we all know it, but sometimes the greatest (and Dvorak is not the greatest) write things that it would be a kindness not to unearth. Incoherent, admirably orchestrated always; in fact, it seems as though the melodies were only introduced for the sake of showing his skill in orchestration, and his skill is great in this direction, and in this composition he had nothing to say on any other lines.

The Schumann rearrangements of piano selections were dainty and, of course, exquisitely played, but they were arrangements nevertheless. The entire program was admirably given, and the symphony was overpowering in the magnitude of its presentation.

Overture, Hans Heiling, op. 80.....Marschner  
Symphonic Poem, Pisen Bohatyrka, op. 111.....Dvorak  
(First time in Boston.)

Bilder aus Osten, op. 66.....Schumann  
(Scored for orchestra by Karl Reinecke.)

Symphony No. 2, in D major, op. 36.....Beethoven

Next week Kneisel will play a Morceau de Concert for violin and orchestra, by C. M. Loeffler, one of the most

scholarly musicians of the Boston Symphony; Richard Strauss' "Till Eulenspiegel" is also on the program.

The Municipal Concerts have been well attended, and the next soloist will be De Pachmann, and then Campanari. This will constitute the six concerts of the first series, after which they will stop until after the opera season is over. All other concerts and recitals will be practically suspended during the opera season.

The sale for Paderewski tickets will begin December 4 at Music Hall.

Heinrich Gebhard, a young pianist, who has recently returned to Boston from Leschetizky, gave his first recital on Thursday evening at Steinert Hall.

The audience was large and kindly disposed to the young pianist, who surely did not disappoint his many friends. Mr. Gebhard has done much work on the technical side, and is consequently well equipped. At times there is dryness of tone and a semblance of more thought upon the execution than upon the interpretation, but this side must grow upon him when he has been long enough away from his teacher to develop his own individuality.

It must be said, however, that in some ways he was responsible for interpretation which cannot have emanated from his teaching nor from a precedent, and to sift it down to a fine point it is a question whether it is wholly acceptable; especially was this true of the "Carnaval" of Schumann, without which no pianist will ever give a recital, and the C minor Nocturne and the A flat Waltz of Chopin, as also the Chant-Polonais, Chopin-Liszt.

On the first program Mr. Gebhard allotted two numbers to Leschetizky, his recent teacher, but he has been gracious enough to pay the same compliment to his former teacher, Clayton Johns, on the program which he will present on November 27 at 2:15, when he deserves a large audience, as he is certainly interesting and meritorious.

The Boston Women's Symphony Orchestral Society has begun its winter's work of active preparation for this season's concerts, which bid fair to take rank among the most attractive events of the musical year. This organization is attempting the best work and offers rare opportunities to women interested in the study of orchestral compositions. All the departments of the orchestra are being filled by women players, and they are working to a serious end. Arthur W. Thayer is the conductor, and on the list of references appear the names of B. J. Lang, Joshua Phippen, A. Parker Browne, Mrs. H. H. A. Beach, Miss Margaret Ruthven Lang.

At present the Women's Orchestra numbers the following:

First violins—Rosa Weidhorn, Harriet P. Richards, Marian Ogden, Eleanor Theresa Mauser, Agnes Trowbridge, Edith Holden, Edith Eddy, Lilian Eddy, Mildred M. Tute, Luella Fish, A. C. Newman, Alice Farrell.

Second violins—Adelina Lewis, Amelia E. Rockett, Maria Thresher, Stella M. Carter, Alice Clarke, Mrs. Blake, Anna B. Eichorn, W. Hennings.

Violas—Alta B. Shackley, Minnie Southard.  
'Cellos—Mrs. E. M. Holden, Helen F. Winn, Edna Hayes.

Double basses—Blanche Little, Josie B. Worthen.

Flutes—Alice McLaughlin, Caroline Kimberly.

Clarinets—Isabelle Hawley, Mrs. Godfrey Spiller.

Oboe—Ellen S. Schuhmacher.

Cornets—Miss Morse, Lizzie C. Reynolds.

French horn—Mrs. Amy Foster Ryder.

Trombone—Hattie W. Gray.

Tympani—Alice Atwood.

Harp—Mrs. A. Mausebach.

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dent, Miss Adelina Lewis; vice-president, Miss Agnes B. Trowbridge; secretary, Miss Stella Carter; treasurer, Miss Edith E. Eddy; librarian, Miss Minnie Southard; executive committee, Miss Agnes B. Trowbridge, Mrs. Blake, Miss Caroline Kimberly, Miss Isabelle Hawley, Mrs. Godfrey Spiller.

The funeral services of George H. Chickering were held on Sunday at Trinity Church, and the music was very impressive. The Trinity Choir was augmented by the addition of the choir from the Arlington Church. Horatio W. Parker, the Trinity organist, played some appropriate selections, which included Chopin's and Beethoven's Marches Funèbres, in part. The Trinity Choir consists of Mrs. J. M. Follett, Miss Mary Porter Mitchell, Frederick Smith and Arthur Beresford. The Arlington Choir is Mrs. Jennie Patrick Walker, Miss Gertrude Edmands, James Ricketsen and Sullivan Sargent.

Many musicians and well-known musical people were present to pay their last tribute to a great name, and one who bore it in honor.

Marguerite Hall will give a vocal recital in Boston in the early part of 1900.

Madame Wienzkowska is to give a piano recital in Boston after the first of the year. In answer to numerous queries I will state that Wienzkowska is one of the teachers who worked for years preparing Leschetizky pupils for the master, and has a large class in New York, many of which pupils had studied with her in Vienna.

Heinrich Gebhard will play the Piano Quartet C minor, op. 13, of Richard Strauss, with the Kneisel Quartet, on Tuesday evening, at Cambridge, in the Harvard University Chamber Concert Course.

Richard Burmeister, the well-known virtuoso, of New York, will play at Association Hall, with A. Schroeder, of the Kneisel Quartet, on Monday night.

Gwilym Miles and Arthur Beresford are to be soloists in the production of "St. Christopher" December 6.

The new hall at Auburndale was opened on Monday night under very delightful auspices. If the first evening's entertainment may be taken as omen, nothing but good luck need ever be expected in Norumbega Hall.

The dedicatory concert was given by Miss Glenn Priest, violinist; Miss Victoria Johnson, contralto; John Orth, pianist, and Miss Adeline C. Raymond, accompanist.

Mr. Orth is a pianist of decided refinement and intelligence, as was shown in all his numbers, which included one of his own compositions, and his playing received the warm appreciation which it deserved.

Miss Priest, who gains in authority with every public appearance, delighted her audience to a remarkable extent by the masterful handling not alone of her instrument, but of her musical subjects. She has so much individuality that she at no time fails to hold the attention of her audience. She is charming in every sense.

Miss Johnson is also young in the professional field, but she has a delightful ease and a beautiful voice, which has been admirably trained by Frank E. Morse. Miss Johnson shared honors with Miss Priest as far as applause was concerned, and the applause was well merited. To Miss Raymond fell the duty of accompaniment, and she did it in a truly musicianly manner, for the accompaniments demanded of her both technical equipment and intelligence, and it is only fair to say that upon both sides she was fully adequate.

Clara Butt's first recital occurs Thursday afternoon at Association Hall. Miss Butt will be assisted by Isidore Luckstone, pianist, and Leo Stern, 'cellist.

The Music Students' Chamber Concert Course has been abandoned, owing to the illness of the manager, Mr. Sweeney. This is to be regretted, as the course provided

only the best available talent, and at very reasonable figures.

A series of concerts is to be given at the Riverdale Casino in Brookline. The first concert will be given on Tuesday evening by an orchestra under direction of Carl Behr. Miss Ella Shields will be the soloist of the occasion. Attractions to follow are a male quartet from the Apollo, and Carl Behr, zither soloist; Euterpe Club, under H. F. Odell, Miss Leveroni, soprano, and Boston Harmonie Quartet Club. Mrs. Martha Dana Shepard will be the accompanist.

By invitation of B. J. Lang, Horatio W. Parker will conduct his oratorio of "Saint Christopher," which will be presented by the Cecilia at the opening concert in Music Hall, December 6.

It is not generally known that the translator of the text which Mr. Parker uses in his oratorios is usually his mother, who is a most charming and talented woman. When men who are as talented as Mr. Parker is have had such a childhood as his must have been under such maternal influence, it is hardly to be marveled at that they rise to the greatest heights of nobility of purpose, and the elevation of music, as of all art atmosphere, lies at the door of the mother, just as truly as noble manhood emanates from this influence.

To-day the series of concerts of the new Algonquin Club opens.

The recital of Miss Alice Coleman, pianist, and Miss Anna Miller Wood, vocalist, will occur at Chickering Hall November 27.

Heinrich Schuecker, the well-known harpist, will be heard at several large affairs this season. November 27 he will assist Mrs. Fred. H. Hanson in Steinert Hall at her monologue recital.

The People's Star Course, under the management of James H. Dunne, presents some very attractive programs. To-morrow night the entertainment will be provided by Miss Gertrude Walker, Mrs. Ada Carlisle, Miss Vora Burpee, J. A. Walker and Miss Rosa Weidhorn, violinist. By the way, last week I referred to Miss Weidhorn as a niece of Emil Mollenhauer, which should have read A. Moldauer.

Miss Orvis will open her series of concerts for young people December 2, at Chickering Hall. Miss Orvis will have the assistance during this course of Louis Elson, Harriet Shaw, Wulf Fries and Laura Hawkins. She will also present "Little Snowdrop," a fairy cantata by Reinecke, and scenes from Kate Greenaway's "Under the Window," by Ernest Frank.

Palmer Cox, whose name is known to every child in the Union through his wonderful Brownie invention, will be brought again to the minds of the children of Boston and also to the "children grown old." There will be an elaborate production of "Brownies in Fairyland" at Music Hall, upon the afternoons of November 29 and December 2, in which 200 children will participate. Malcolm Douglass, who furnished the music for this, will personally supervise the production, which is given for the benefit of the Morgan Chapel Day Nursery.

Mrs. George Greene, of Cedar Rapids, Ia., who has been spending the summer season in Maine and Massachusetts, returned Saturday to her home, where she is a prominent contralto. Mrs. Greene is also well-known in Boston, where she has a large circle of musical friends.

Felix Fox, one of Boston's favorite local pianists, is to play with the Kaltenborn Orchestra in New York next Sunday evening. Mr. Fox has many friends who are hoping anxiously for his success, as he is a painstaking

young man, earnest in his desire to do the right thing by his art.

The piano and violin sonata of Mrs. H. H. A. Beach had a presentation in Berlin by Teresa Carreño and Carl Halir, and it met with fair success.

Mr. and Mrs. William E. Philp have been the recipients of much social attention while in Boston. Mr. Philp is the well-known tenor, now with the "Three Little Lambs" company, and Mrs. Philp was Miss Carolyn Howard, whose name as a writer is widely known.

Mrs. Clara Tourgée-Nelson is making her home at the New England Conservatory this winter. Mrs. Nelson has recently lost her husband.

Miss E. Elise West, of New York, spent a week in Boston. Miss West is a charming monologue artist and will be heard in Carnegie Hall next week.

Mr. and Mrs. James A. Herne have rented a home in the Back Bay, where they will live during the season of "Sag Harbor," now playing at the Park Theatre. Mr. Herne, the veteran actor, is the recipient of a unique cane from one of the citizens of Sag Harbor, in appreciation of the play.

Frank Daniels will come to the Tremont Theatre with Victor Herbert's new opera, "The Ameer."

Miss Rosetta Key sang to the Cecilians at the last rehearsal and was much appreciated.

Eliot Hubbard sang last Sunday afternoon at the Oakley Country Club, of Watertown.

Mrs. Charles Hayden and daughter, a sister of Mrs. Eliot Hubbard, are spending the winter in Dresden, where Miss Hayden will study music.

Mrs. J. W. Bartlett (who was Caroline Gardner Clarke) gave an informal supper to Prof. J. K. Paine, Mr. and Mrs. Henry M. Rogers and Mrs. Evelyn Benedict.

At the first smoke talk of the University Club, Stephen Townsend, baritone, and Heinrich Schuecker, harpist, furnished the entertainment.

Clarence Ashenden, a baritone well known in Boston musical circles, left this week for Texas, where he will teach and accept concert engagements. Mrs. Ashenden, whose home in Texas, has a large social following there.

Mme. E. M. de Angelis gave an informal musicale on Friday evening, and expects to give a large one in December.

On Friday Homer A. Norris will give a talk on the "Evolution of the Art of Music" before the Waltham Woman's Club. The talk will be illustrated by voice and piano.

Miss Marie A. Stowell, who is at the head of the music department of Wellesley College, is one of the most active women in the profession, as the extra work which she assumes will attest.

The entertainments provided the students of Wellesley are no small affairs, but the best available artists are presented to these young girls. Clarence Eddy gave a magnificent organ recital there November 6 on the large new organ in the chapel. Mark Hambourg is to play a recital at Wellesley December 11. Other announcements will be made shortly. Miss Stowell is very ably assisted by Miss Josephine Emilie Hurd, who is the resident teacher.

On Saturday afternoon I was the guest of Miss Marie L. Everett, one of Boston's prominent vocal teachers, an exponent of Marchesi, at the Cercle de L'Alliance Française. The entertainment was held at the Hotel



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Somerset, and a large number of those present were musicians, vocal and instrumental, who have studied in Paris, and who keep up an interest in the language in this way. A more delightful talk is not within my remembrance than that given by the eminent M. L. Sauveur, who is now French professor at Harvard, after a three years' sojourn in Chicago. Professor Sauveur is known to the entire French studying community through the Sauveur Method, of which he is the living and only true expositor, and like every other great man hears daily of men, from Maine to Oregon, who are "sole representatives" of his method.

However that may be, Professor Sauveur gave a delightful French talk upon "Cyrano de Bergerac," in which he used both ideas and language of the most elevating nature. He pleaded in the name of French literature to think of Rostand's purity rather than of Zola. He likened the character of Cyrano to Hamlet, saying that their souls were sisters, and if happiness and cheery nature be qualities to be admired beyond morbidity, surely Cyrano must be admitted as the greater of the two. His diction and enunciation were perfection, and it should be the duty of all teachers who claim to teach French chansons and all singers who claim to sing them to attend such affairs and gain what never can be sufficiently valued.

Miss Florence Hartmann was to have sung some French songs, but owing to an error no piano was provided.

The piano recital of Mark Hambourg occurs on Monday, too late for this issue, as also the Puritan Services of the 250th anniversary of the Second Church.

EMILIE FRANCES BAUER.

#### Frank King Clark.

Frank King Clark, whose magnificent basso voice has already been heard in most of the great temples of music in this country, sings in the Metropolitan Opera House Saturday evening, November 25, at the grand benefit for St. Mark's Hospital, and the following evening he will be soloist in Carnegie Hall with the Kaltenborn Orchestra. The recitative, "I Feel the Deity Within," and the aria from Handel's "Judas Maccabeus" entitled "Arm! Arm! Ye Brave" will be apportioned to Mr. Clark. Both selections afford splendid opportunity for this eminent basso, who will doubtless win fresh laurels. Emil Paur will direct the orchestra, and there is every assurance of a real musical feast. "Le Tambour Major," from Ambroise-Thomas' opera "Le Cid," will be rendered by Mr. Clark at the Sunday evening concert the following evening at Carnegie Hall, which is one of the series under the management of Victor Thrane.

Mr. Clark will be associated with an ideal cast of principal soloists for the presentation of "Samson and Delilah" by the Chicago Apollo Club, at the Auditorium, December 11. Mr. Clark will sing the part of Abimelech; Gauthier, the great tenor who sang in Chicago last season with the New Orleans Opera Company, will sustain the tenor role; Jacoby will sing Delilah and Heinrich Meyn will be the High Priest. Rarely, if at any time, has the Chicago Apollo Club gathered together such a strong group of soloists, and the event is awaited as one of the principal musical productions on the calendar.

The success which Mr. Clark has achieved within a remarkably short period is especially reflected this season by the large number of bookings during December and January. It requires no stretch of the imagination to follow Mr. Clark's development as a grand opera artist. There is a resonance and depth of musical expression at his command which is almost an unfailing indication of success in grand opera. New York will doubtless give this brilliant singer a hearty welcome. Victor Thrane is now making arrangements for Mr. Clark which will keep him busy during the coming months. Additional bookings, besides the Apollo Club appearance and others, are with the Arion Club, of Milwaukee, December 21, in "The Messiah," and in Mendelssohn's "Elijah," at Duluth, December 27. Some of the more distant engagements include the Wagnerian festival given by the St. Louis Choral Symphony Society, for which Madame Gadschi is also engaged.

#### Director Hans Winderstein.

LEIPZIG.

THE German musical world has long since known the name of the Leipzig orchestral leader and conductor of the famous Winderstein Orchestra—Herr Hans Winderstein—whose portrait is shown in this column as a closer introduction to a new and larger constituency which he reaches through this paper. The orchestra under his guidance has also been heard beyond the confines of the German Empire, in Russia and in Austria, but the great work he has done and is accomplishing is performed in Leipzig. Winderstein conducted during the summer at Warsaw,



Photo by Brokesch, Leipzig.

HANS WINDERSTEIN.

Russian-Poland, and 140,000 persons attended his concerts during the season—an enormous and an unprecedented concourse.

We append two of his programs of this season at Leipzig—one of a concert of the Winderstein Orchestra, the other the first Philharmonic concert, for he also conducts the Leipzig Philharmonic concerts.

#### WINDERSTEIN-ORCHESTER.

Sonntag, den 15. Oktober, Abends 7½ Uhr.

3. SONNTAGS-CONCERT.

in der Altherhalle des Krystallpalastes.

Leitung: Herr Kapellmeister Hans Winderstein.

#### PROGRAMM.

Ouverture z. op. König Manfred.....Reinecke  
Rondino für Blasinstrumente.....Beethoven  
(Vorgetragen von den Herren Stahl, Kluge, Hinze, Kolbe, Merloo, Delitz, Minsel und Stengl.)  
Concert für Violine.....Mendelssohn-Bartholdy  
(Vorgetragen von Herrn Concertmeister Pick-Steiner.)  
10 Minuten Pause.

Vorspiel z. op. Lohengrin.....Wagner  
Concertino für Clarinette.....Weber  
(Vorgetragen von Herrn Hinze.)

Parade militaire (neu).....Massenet  
Mazurka a. d. op. Halka.....St. Moniuszko  
10 Minuten Pause.

Königsmarsch a. d. op. Der Prophet.....Meyerbeer  
Les Gouttes de Rosée für Harfe.....Godefroid  
(Vorgetragen von Herrn Maxinskak.)

Ouverture z. op. Mignon.....Thomas  
Schlittschuhläufer, Walzer.....Waldteufel

Saison 1899-1900.

ALBERTHALLE, LEIPZIG.

Montag, den 9. Oktober, 1899. Abends pünktlich 7½ Uhr.

1. PHILHARMONISCHES CONCERT DES WINDERSTEIN-ORCHESTERS.

Leitung: Hans Winderstein.

#### PROGRAMM.

Symphonie C dur (Jupiter).....Mozart

Gesänge mit Orchesterbegleitung:

In questa tomba.....Beethoven  
Per la gloria.....Buononcini

(Instrumentiert von Hermann Fehr.)

Fräulein Therese Behr aus Mainz.

10 Minuten Pause.

Concert D für Violine mit Orchester, op. 77.....Brahms

Fräulein Leonora Jackson aus London.

Vorspiel zum II. Akt der Oper Die Kriegsgefangenen.....Goldmark

Scherzo A dur, op. 94, No. 4.....Goldmark

(Beide Werke zum ersten Male.)

Lieder mit Pianofortebegleitung:

Der Kreuzzug.....Schubert

Traum durch die Dämmerung, op. 29, No. 1.....Richard Strauss

Sapphische Ode, op. 94, No. 4.....Brahms

Schwesterlein.....

Die Sonne scheint nicht mehr.....

Volkslieder, bearb. von.....Brahms

Fräulein Therese Behr.

Solostücke für Violine mit Orchesterbegleitung:

Abendlied.....Schumann-Joachim

Ungarische Weisen, op. 23.....Ernst

Fräulein Leonora Jackson.

#### Music in Grand Forks.

The Thursday Musicales held its second meeting of the season recently, and a large number of active and associate members were admitted. The subject of the meeting was Beethoven and his works. A very clever biographical sketch was read by Mrs. John M. Cochrane. Other numbers of the program were the songs, "In Questa Tomba" and "Adelaide"; "The Moonlight Sonata," several bagatelles, the Second Sonata for violin and piano and the Third Symphony ("Eroica"), arranged for two pianos, eight hands. Mrs. W. A. Currie and Mrs. T. B. Holmes were in charge of the meeting.

Other members participating were Mesdames Kittredge, Brannon, Remington, Bosard, Gordon and the Misses Koller, Booker, Freehafer and Bosard.

Mrs. Chas. H. Bronson and Miss Mare de Bruyn Kops assisted with several vocal numbers at a musicale in Grafton, given by Mrs. W. W. Reylick.

Mrs. Fred S. Smith, of Langdon, one of our best known sopranos, is spending a few months in Chicago.

The Misses Frances and Elizabeth Ferguson, with their concert company, are making a very successful tour through Manitoba, where their singing is winning for them generous praise.

Prof. D. Carlos McAllister has returned from his summer vacation and resumed his teaching at his studio in the Security Building.

Pupils' recitals have been given during the month by Miss Freehafer (violin), Miss Calvert (piano) and Miss Bosard (violin and piano).

The Apollo Club will not be resumed this winter, but it is probable that a large male chorus will be one of the musical features for the winter, and there is certainly abundant material with which to produce most satisfactory results. Professor McAllister will undoubtedly be chosen as leader and director, while Arthur James will furnish the piano accompaniment. B.

#### Hildegard Hoffmann.

Here are some of Miss Hildegard Hoffmann's recent press notices:

At the concert of the New York Press Club, November 5, Miss Hildegard Hoffmann sang Schumann's "Mondnacht," Mendelssohn's "Frühlinglied," and "Ecstasy," by Mrs. Beach, giving ample proof of the beautiful quality of her voice as well as the fine artistic finish of her work. Miss Hoffmann's voice is a magnificent soprano. The pianissimo in Schumann's "Mondnacht" was of exquisite tenderness, and withal so sweet and lovely that it positively ravished the listener's ear.—New York Morning Journal.

Miss Hoffmann's reputation is so well established that it is unnecessary to speak in detail of the merits of her singing, but we cannot forego mentioning the truly artistic style and manner in which she uses her beautiful voice. Besides it is just as much a pleasure to look at Miss Hoffmann as to listen to her.—New York Staats Zeitung.

The other New York newspapers gave Miss Hoffmann appreciative notices. This singer is rapidly making her way to the front.

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## MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Sterrie A. Weaver  
Supervisor of Public Schools in Westfield, Mass.]

### MUSIC IN THE PUBLIC SCHOOLS.

(WRITTEN FOR THE MUSICAL COURIER.)

**I** NSTRUCTION in vocal music should tend to establish the correct use of the voice, to stimulate the child's natural love of music, to strengthen his moral faculties, to inspire a love for the beautiful in art and nature, to brighten and quicken the mental activity, and to invigorate the whole physical being. The means by which these results may most easily be realized, during the first four years of school life, are the intelligent study of rote songs and the thorough mastery of sight singing.

During the first and second years of school life, rote singing should play an important part in the musical training of children; but there is no good reason why the work in sight singing should not receive careful attention from the very first. Nor should this work in sight singing be confined to the singing of the scale or to the singing of a few simple exercises in scale work, because this practice brings about a mental stagnation instead of a bright mental activity and growth.

If the work in sight singing is properly arranged and graded, children at five years of age, during the first half of the first year in school, are capable of taking it up, step by step, beginning with the major scale as a tune; then after proper development, going into all keys, singing all major and minor seconds and all major and minor thirds in all keys, from the numeral representation; and of singing all the major and minor seconds, in all keys, from the staff.

This practice or drill work puts them in possession of the power to read and sing by note little songs suited to their years, written in all keys and all kinds of time. I have known this work to be accomplished by regular class teachers, under ordinary circumstances, in less than three months' time.

If the first five months' work is wisely conducted, the remainder of the first year's work will be accomplished with ease, for the class will exhibit a great deal of thinking power. During this half year they will master all the fourths, from the numeral representation, all the thirds from the staff, all notes and rests receiving two, three or four beats in all kinds of time, and will sing nicely by note little songs containing the difficulties as set forth above on the staff and in the time work.

Since these results can actually and easily be accomplished by the regular class teacher, who also gives constant and careful attention to the tone work, interpretation, &c., does it not seem reasonable that sight singing should have at least equal attention with rote singing from the very beginning?

And if we make this successful beginning of the work in the first school year, surely there is no reasonable argument against the advisability of continuing it throughout the next three years at a reasonable pace, such as is naturally set by the demands of the child; for a healthy mind is satisfied only by a consciousness of increasing power.

In my next article I shall endeavor to prove that sight singing, or the power to sing new music at sight, is much more easily gained in the first four years of school life than in the grammar department.

I present the following plan for the beginning of the work, which I believe to be the most natural line of devel-

opment for the mastery of tone work for sight singing purposes. Each step should be thoroughly mastered by 90 per cent. of the individual members of the class before the next step is attacked. After the first and second steps are accomplished there is no more rote work and consequently no occasion for the teacher to sing with or for her class, as the work is graded so as to enable a class of five year olds to take up each succeeding step with perfect ease—not imitation work, but pure thought work. The work as set forth below should be mastered by the lowest primary class in six weeks after entering school, under the direction of a regular class teacher with average teaching ability:

First—Tune the children's voices by sounding different notes between E and E, with the chromatic pitch pipe, or with the voice, and train the children to listen to and reproduce the single tones, taking care from the first to secure round, sweet tone work.

Second—Teach the major scale, singing from 1 to 8 and return, and from 8 to 1 and return, by rote, in the key of E, or E flat; at the same time have the children sing bits of scales in different keys by imitation, as a tuning exercise.

Third—By the use of the pointer and the column of figures representing the scale, cause the children to sustain certain tones much longer than others, as they sing from 1 to 8, or 8 to 1, by dwelling upon certain tones (different tones each time) before passing on to the 1 or 8. Let the pointer set the pace, and compel the children to obey it implicitly.

Fourth—Starting from 1 or 8, cause the children to stop on any tone, sustain it, and turn back again to the starting point.

Fifth—Cause the children to turn several times, up and down, before stopping at 1 or 8, starting as above.

Sixth—Change to the keys of F, G, A, B, C and D, taking them in their order, and turn back and forth on that part of each scale represented above the 1 on the following drill form:

#### FIRST DRILL FORM.

8	7	6	5	4	3	2
7	6	5	4	3	2	DI
6	5	4	3	2	CI	7
5	4	3	2	BI	7	6
4	3	2	AI	7	6	5
3	2	GI	7	6	5	4
2	FI	7	6	5	4	3
1	7	6	5	4	3	2

Seventh—Take the keys in the reverse of the order given above and turn back and forth on that part of the scales represented below the 1 on the first drill form.

Eighth—Turn back and forth in all keys, taking them in any order, singing the whole or any part of any scale representation on first drill form, passing over the 1 in either direction freely.

Ninth—Occasionally repeat different notes, two, three or more times, sustaining them at length, while drilling as above.

W. SEYMOR TWICHEL,

Supervisor of Music, Paterson, N. J.  
(To be continued.)

#### Brooklyn Quartet Club Concerts.

A concert was given in South Brooklyn on Sunday evening by the Brooklyn Quartet Club, at Prospect Hall.

The program included three prize songs by Arthur Claassen, conductor of the Brooklyn Arion; Louis Koemmenich, of the Brooklyn Saengerbund, and Carl Fiqué, of the Quartet Club. Mr. Claassen's chorus, "Der Kammerad," took the first prize at the New York Saengerfest in 1894. Mr. Fiqué's "Ach, weisst Du es noch" won the first prize at the Philadelphia Saengerbund in 1897, and "Wer Weiss wo," by Mr. Koemmenich, is to be sung at the saengerfest to be held in Brooklyn next summer.

The singing of the Quartet Club shows that regular and frequent rehearsals have been held, for which Mr. Fiqué is to be thanked and commended.

The soloists were Mrs. Fiqué, Dr. W. John Schildge, Mrs. Treckman and Heinrich Klingensfeld. Others taking part were Dr. Karl H. Klindt, Henry Keller, George Miller and Carl Foerster.

#### The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

QUEEN'S HALL, LONDON, ENGLAND (November 2, 1899.)  
Endymion ..... Lehmann  
Miss Esther Palliser.

ST. JAMES' HALL, LONDON, ENGLAND (November 10, 1899.)  
The Sweetest Flower That Blows ..... Hawley  
Mme. Blanche Marchesi.

HULL, ENGLAND (November 14, 1899.)  
The Sweetest Flower That Blows ..... Hawley  
The Lark Now Leaves His Watery Nest ..... Parker  
Mme. Blanche Marchesi.

ST. JAMES' HALL, LONDON, ENGLAND (November 17, 1899.)  
Love Is a Sickness Full of Woes ..... Parker  
The Lark Now Leaves His Watery Nest ..... Parker  
Mme. Blanche Marchesi.

METROPOLITAN OPERA HOUSE (Sunday, November 12, 1899.)  
Remembrance ..... Luckstone  
Miss Rosa Linde.

BIJOU THEATRE (Week of November 12, 1899.)  
Venezia (A Day in Venice) Suite ..... Nevin  
BROOKLYN, NEW YORK (Tuesday, November 14, 1899.)  
Endymion ..... Lehmann  
Rose Fable ..... Hawley  
Long Years Ago ..... Campanari  
I Fear Thy Kisses ..... Campanari  
Miss Louise Voigt.

YOUNG MEN'S CHRISTIAN UNION (Thursday, November 16, 1899.)  
Love Is a Sickness Full of Woes ..... Parker  
The Lark Now Leaves His Watery Nest ..... Parker  
Robert Hosea.  
The Rose Fable ..... Hawley  
Sung by Miss Blanche Duffield.  
Supposing ..... Bischoff  
Miss Carrie Bridewell.

WHITE PLAINS, N. Y. (November 15, 1899.)  
Love Is a Sickness Full of Woes ..... Parker  
Come, O Come, My Heart's Delight ..... Parker  
The Lark Now Leaves His Watery Nest ..... Parker  
The Rose Fable ..... Hawley  
Robert Hosea.

UNION THEOLOGICAL SEMINARY, NEW YORK (November 17, 1899.)  
The Lark Now Leaves His Watery Nest ..... Parker  
My Rosary ..... Anderson  
Mrs. Dr. Gerrit Smith.

ARION CLUB, COLUMBUS, OHIO (November 17, 1899.)  
Danny Deever ..... Damrosch  
David Bispham.

HARTFORD, CONN (November 30, 1899.)  
Troubadour ..... Peccia  
W. T. Van York.

EBERSOLE-DANA RECITAL, LIMA, OHIO.  
If I Were a Rose ..... Hesselberg  
My Rosary ..... Anderson  
Madame Ebersole.  
Venetian Love Song ..... Nevin  
Gondolier's Song ..... Nevin  
Mr. Dana.  
Dragon Fly ..... Peccia  
Madame Ebersole.

#### Etta Miller Orchard.

The prominent soprano of the Marble Collegiate Church is in the concert field this season, and with her vocal superiority, charm of person and intelligent methods, she is sure to be frequently heard. At the time of the M. T. N. A. meeting here this paper said of her singing at a special service:

"Mrs. Orchard's solo, 'In Dreams I Heard the Seraphs Fair,' was sung with much intensity of feeling; this song when thus interpreted is a sermon in itself."

About this time she sang at a near by city, when the local papers were most enthusiastic in her praise as follows:

"The solos by Mrs. Orchard, of Brooklyn, were remarkable; she is the finest soprano heard here in a long time."

Also this:  
"While the others came in for their share of praise the solo by Mrs. Orchard was pronounced by critics as one of the best ever heard here."

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## Munich Music.

MUNICH, Germany, November 2, 1899.

## Editors The Musical Courier:

MISS LEONORA JACKSON, our brilliant Chicago violinist, was the soloist of the second Kaim concert and scored a great success. She was recalled many times, and after her violin soli—see program—was compelled to add an encore.

The orchestra, under Felix Weingartner's direction, played the Smetana overture in most brilliant manner; in fact, all the orchestral work under Weingartner's direction that I have heard thus far has been quite remarkable. Dr. Kaim, proprietor, employs two other conductors, namely, Dr. Georg Dohrn and Siegmund von Hausegger. These latter direct popular concerts and drills the Kaim chorus.

Herewith are the programs of the Musikalischen Akademie Hof Orchestra for the season.

Concerts without number are advertised; indeed, it would be impossible to attend them. W. L. BLUMENSCHNEID.

## PROGRAM, OCTOBER 29.

Director, Dr. Georg Dohrn.

Soloist, Herr Max Herold, violoncello.

- Ouverture, zu Rienz. .... Wagner  
Drei Orchestersätze, aus La Damnation de Faust. .... Berlioz  
Danse des Sylphes.  
Menuet des Sylphes.  
Marche hongroise.  
Ouverture, zur Oper, Hans Heiling. .... Marschner  
Berceuse, für Violoncello. .... Godard  
Max Herold.  
Balletmusik, aus der Oper Carmen. .... Bizet  
Ouverture, zur Oper Mignon. .... Thomas  
Marsch, aus der Suite d-moll. .... Lachner  
Pizzicato, aus dem Ballet Sylvia. .... Delibes  
Sechster ung. Tanz. .... Brahms

October 30, when Leonora Jackson was the soloist, the program was:

- Die Hebriden (Fingalshöhle), Ouverture. .... Mendelssohn-Bartholdy  
Concert für Violine und Orchester. .... Brahms  
Leonora Jackson.  
Ouverture zur Oper Die verkaufte Braut. .... Smetana  
Violoncello—  
Adagio und Fuge. .... Bach  
Abendlied. .... Schumann  
Caprice Catalane. .... Manén  
Leonora Jackson.  
Symphonie (G-dur) mit dem Paukenschlag. .... Haydn  
Felix Weingartner, director.

Programs of the Musikalischen Akademie, under the direction of Herr Hofkapellmeister Franz Fischer, November 1:

- Centenary of his death (October 31, 1799), Sinfonie, D major,  
Karl Ditters von Dittersdorf  
Messe, for soloists, chorus and orchestra (first time). .... Schubert  
Soloists: Frau Sophie Röhr-Bräunlin, Fräulein Victoria Blank.  
Herrn Dr. Raoul Walter, Herrn Hans Stöger, Herrn Victor Klöpfer.  
Ninth Sinfonie, op. 125. .... Beethoven

Programs of the subscription concerts, the first four being under the direction of Bernhard Stavenhagen, the last four Franz Fischer director:

## NOVEMBER 10.

Soloist: Herr Willy Burmester, violin.

- Symphonie phantastique. .... Berlioz  
Concerto for violin and orchestra. .... Bach  
Vorspiel to Mataswintha (first time). .... Scharwenka  
Hexentänze for violin. .... Paganini-Burmester  
Leonore overture, No. 3. .... Beethoven

## NOVEMBER 24.

Soloists: Frä. Johanne Stockmar, piano; Herr Dr. Felix Kraus, vocalist.

- Sinfonie No. 6 (Paukenschlag). .... Haydn  
Vier ernste Gesänge (first time). .... Brahms  
Clavierconcerto (A moll). .... Grieg  
Sinfonie to Dante's Divina Commedia. .... Liszt

## DECEMBER 7.

Soloist: Herr Prof. Hugo Becker, violoncello.

- Sinfonie (first time). .... Berger  
Concerto for violoncello (first time). .... d'Albert  
Third Sinfonie (Eroica). .... Beethoven

## DECEMBER 25.

Soloists: Frä. Charlotte Schloss, vocalist; Herr Feruccio Busoni, piano.

- Sinfonie (first time). .... Tschaiwowsky  
Klavierconcerto. .... Beethoven  
Scene from Lorelei (first time). .... Perfall

- Tocatta. .... Bach-Busoni  
Variationen, op. 1 (first time). .... Schumann  
Polonaise. .... Chopin  
Tell overture. .... Rossini

## FEBRUARY 16.

Soloists: Frä. Gabriele Wietrowetz, violin; Frä. Emmy Palm, vocalist.

- Sinfonie. .... Bruckner  
Concerto for violin. .... Bruckner  
Aria for Gesang. .... Paisiello  
Freischütz overture. .... Weber

## MARCH 2.

Soloist: Frau Beat, Kernic, vocalist.

- Wallenstein Sinfonie. .... Rheinberger  
Aria for soprano. .... Rheinberger  
Serenade for string orchestra (first time). .... Suck  
Liebeslieder Walzer (first time). .... Brahms  
Im Frühling overture (first time). .... Goldmark

## MARCH 16.

Soloist: Frä. Fr. Scheff, vocalist.

- Sinfonie. .... Mozart  
Aria for soprano. .... Mozart  
Also sprach Zarathustra. .... Strauss  
Macbeth (first time). .... Strauss  
Under direction of the composer.

## MARCH 30.

Soloist: Frä. Else Widen, vocalist.

- Second Sinfonie. .... Beethoven  
Overture, le roi d'Ys (first time). .... Lalo  
Aria for Gesang und Orgel. .... Stradella  
Suite für Holzblasinstrumente und Hörner. .... Gouvy  
Zwischenspiel und overture to Gwendoline. .... Chabrier

## Petschnikoff's New York Triumph.

Alexandre Petschnikoff, the famous Russian violin virtuoso, made his American debut at Carnegie Hall, with the Philharmonic Orchestra, Friday and Saturday, November 18 and 19, and he scored an immediate triumph, a sensational success, and in two numbers convinced the most skeptical listener, either critic or layman, that he stands almost alone in his rank as both complete master of technic and poetic, scholarly interpreter of violin literature. Of this brilliant star in Manager Thrane's galaxy the New York critics expressed themselves as follows:

The solo performer of the evening was the Russian violinist, Petschnikoff. No virtuoso has ever set himself a severer task than he, either to introduce himself to the New York public or to retain its favor once gained; and no virtuoso, for twenty years, at least, has won a more complete triumph. He played Tschaiwowsky's violin concerto and the fugue from the third of Bach's sonatas for violin solo. This was his set task; but the audience insisted on more, and after the fugue he played the familiar gavotte from the E major Partita by the same composer. \* \* \* The Tschaiwowsky Concerto, as Petschnikoff played it last night, was a marvel of pure intonation, crisp, clear, precise reading of the text, coupled with a dash and a richness of tone that have not been surpassed here in decades. The man is an artist of the kind that we have the privilege of welcoming only twice or thrice in a generation; and with instrumental music running into hopeless technical virtuosity on all sides there is no need to despair so long as there remain such musicianly virtuosi as Mr. Petschnikoff.—Henry E. Krebhiel, in New York Tribune, Sunday, November 19, 1899.

Alexandre Petschnikoff, the young Russian violinist, had two extremely severe tasks laid upon him at his appearance yesterday with the Philharmonic Society. He had to maintain his European reputation which had preceded him, and he had to play the fugue from Bach's Sonata in C, No. 5. He had another task—almost as difficult—the playing of Tschaiwowsky's nearly impossible Concerto in D. He acquitted himself with credit.

The Philharmonic set him a task that no other living violinist would attempt, so the concerts on Friday afternoon and yesterday were interesting, not only because Petschnikoff was a new artist, but also as an exhibition of technical skill and endurance. In fact, the Tschaiwowsky and Bach numbers were interesting chiefly from a technical viewpoint. They fill the hearer with amazement, but they touch the heart rather than the heart.

Petschnikoff aroused the staid audience to a degree of enthusiasm equaled only by Sunday night concertgoers. He was called out six or seven times after the concerto, and almost as many after the Bach number. He is regarded in Germany as the greatest of violinists now before the public. Some music-lovers last night said they could not recall anyone who equaled him in breadth, depth and technic.—A. W. Gay, in New York Press, November 19, 1899.

The Tschaiwowsky Concerto was the medium for the introduction here of the Russian virtuoso Petschnikoff, the son of a peasant and grandson of a serf, and it may be well said that this artist plays a wonderfully fine instrument wonderfully well.

It is rare indeed that such a combination of tone and technic is given to an artist in such a generous quantity.—New York Journal, November 19.

Alexandre Petschnikoff, a Russian violinist, made his American debut at the first Philharmonic rehearsal of the season in Carnegie

Hall yesterday afternoon. He played Tschaiwowsky's violin Concerto in D major, op. 35, and the fugue in C major from Bach's Fifth Sonata.

Both pieces present many technical difficulties, which, however, were easily overcome by the violinist. Petschnikoff is a player who shuns the pretty graces and sentimentalities which fascinate superficially, but have no lasting effect. He is an artist of solid attainments, fully equipped technically and without the least tendency toward the morbid in expression.

The first and last movements of the concerto were given with stimulating verve, and the slow movement with tender expression, while the fugue was played with classical avoidance of all attempt at clap-trap effect. His manner is absorbing, as if he were playing for himself alone, and his pose is unassuming. He was very well received.—New York Herald, November 18, 1899.

After his interpretation of Wieniawski's D minor Concerto at the Kaltenborn concert at Carnegie Hall Sunday night the appended notices appeared in Monday's papers concerning Petschnikoff, the Russian violin poet:

Mr. Petschnikoff played Wieniawski's D minor Concerto, likewise a piece of no great musical import, and full of matter chiefly useful to display a brilliant technic. To what heights his powers in this respect can reach he had already shown on Saturday night in Tschaiwowsky's concerto; after that Wieniawski seemed to be shorn of some of its distinctive difficulties, yet it afforded Mr. Petschnikoff a vehicle for playing of extraordinarily scintillant dash, buoyancy and finish, in which the poise and sweet sanity of a highly gifted artist was not lost.—H. E. Krebhiel, in New York Tribune, November 20.

Mr. Petschnikoff was heard in the Wieniawski Concerto, a very grateful piece of violin music. His tone was clear and round, and there was finish in his phrasing. His technics in the intricate passages were again such as to command praise, and in "The Swan" of Saint-Saëns, which he played for an encore, he gave a delightful exhibition of cantabile work.—W. J. Henderson, in New York Times, November 20.

Alexander Petschnikoff gave the Wieniawski Concerto, which showed his technical abilities fully, although it made no such demands on his powers as his performance the evening before with the Philharmonic Society. That placed him in the first rank of contemporary violinists.—New York Sun.

Alexandre Petschnikoff, the Russian violinist, played with exquisite taste the Wieniawski Concerto for violin in D minor.—New York Journal, November 20.

Petschnikoff chose Wieniawski's violin Concerto in D minor. Again he showed himself to be a great artist.—New York Press, November 20.

Alexandre Petschnikoff's rendering of Wieniawski's Concerto for violin in D minor won for him several enthusiastic recalls. He responded with selections from Saint-Saëns and Bach.—New York Herald, November 20.

## Dempsey as Mephistopheles.

J. C. Dempsey has been singing with the Milton Aborn Opera Company in Baltimore. As Mephistopheles in "Faust" he achieved a pronounced success. The Baltimore Morning Herald thus referred to him: "J. C. Dempsey, who was heard in Baltimore with Madame Nordica, was almost a revelation as Mephistopheles. His action was good and his voice and appearance were splendid. In fact, his singing and acting went without a hitch." The Baltimore News gave Mr. Dempsey the following excellent notice:

Mr. Dempsey is not altogether unknown in Baltimore, as he sang in concert about three years ago in company with Madame Nordica. The fact that any singer has sung in such company is of itself a sufficient guarantee that the singer must be an artist. Mr. Dempsey is not only a singer, but couples to his vocal powers the art of acting. He performed the part in a very thorough and artistic manner, and not only did he do good work, both musically and histrionically, but he appeared to raise the whole standard of the entire company to a much higher level. One very prominent feature was his clear and distinct enunciation, by means of which every word he uttered was distinctly comprehensible to the entire audience.

## Gaertner Has Sailed.

Miss Leontine Gaertner, the talented young 'cellist, who will be heard in concert in America this season under the management of Impresario Victor Thrane, sailed on the Kaiser Wilhelm der Grosse November 14 for New York. Her first date is in Philadelphia, November 23. Miss Gaertner has met with brilliant success in her concerts abroad.

## Ruegger and Hamlin.

Mlle. Ruegger, 'cellist, and George Hamlin, tenor, will be heard at the concert of the Liederkranz Society, November 26.

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## Mary Fidellia Burt.

SIGHT READING AND MUSICAL STENOGRAPHY.

MISS MARY FIDELIA BURT gave an exhibition of sight reading and musical stenography at her studios, Carnegie Hall, on November 4. Miss Burt is author and sole exponent of a new method of musical stenography and development of the Rousseau-Galin-Paris-Chevé system. At the demonstration in her studio little children of a few months' instruction illustrated.

Miss Burt came to this city two years ago as representative of the Galin-Paris-Chevé method, a method that she has since developed practically, also ethically and educationally, from the standpoint of the originator, Jean Jacques Rousseau, to whom Froebel and Pestalozzi were indebted for the ideas they afterward developed in the kindergarten. For the coming season Miss Burt has made special developments in chromatic work.

At the demonstration little children sang the most difficult intervals with perfect accuracy and ease—augmented and diminished 9ths, 10ths, 11ths, &c., in major, minor and chromatic modes—most difficult time work in 1, 2, 3, 4, 6, 9 notes to a beat—sung at sight difficult songs in 3 and 4 notes to a beat and bristling with chromatics and modulations. The work was shown first in the figures and then in the staff, the children singing equally well in both. To show the artistic side of the work, a duet by Wallen, full of trills, chromatic runs and cadenzas, was sung with the perfect ease and fluency of an opera singer. All the work was afterward taken down, from dictation, in musical stenography.

Particularly wonderful was the work of little Helen Delany, who began her studies tone deaf, without being able to utter a single musical sound, and now sings chromatics easily and takes them down stenographically when she hears them sung. The demonstrations were given by three of Miss Burt's pupils—Miss Winifred Marshall, Miss Helen Delany and Miss Edith Sweet.

The audience was large and most enthusiastic, repeatedly interrupting the children with vigorous applause.

November 11 the same demonstration was given before the Synthetic Guild of Miss Chittenden's School, and also repeated by request on Saturday, November 18. Many notable artists, musicians and literary people were present at all the exhibitions.

During the last month Miss Burt has given eight public exhibitions in New York, Brooklyn, New Haven and Newark.

## Louis V. Saar.

Louis V. Saar will give a composition recital at the New York College of Music, under the auspices of Alexander Lambert, on Saturday evening, November 25. The program is composed of five numbers, as follows:

String Quartet, first and second movements.  
Bögnér Quartet.

Three songs for contralto—  
Edna Horn.

Three piano soli—  
Ballade, No. 1.  
Kleine Romanze.  
Rhapsodie.

Two songs with violin obligato.  
Marta Hofacker.  
Bögnér.

Three quartets for mixed voices—  
Misses Hofacker and Horn, Messrs. McGeon and Veron.

On the Sunday following this concert the same quartets are to be performed at the Aschenbrodel matinee.

Mr. Saar will undoubtedly give other concerts and recitals during the winter, as his musicianly qualities are of that artistic order which insures success.

The concert on Saturday is anticipated with much pleasure by a host of musicians and musical critics.

The press committee of the Women's Philharmonic Society, of which Miss Marie Parcello is chairman, will give a reception and tea to the members of the press in the Chapter Room, Carnegie Hall, next Monday afternoon, from 4 to 6.

## Henry Clarke, Milwaukee.

HENRY CLARKE, who made such success at Milwaukee last week on the occasion of the opening of Mozart Hall, studied for four years under the best teachers in New York, and after that time received instruction from Dr. Floyd S. Muckey, whose articles on the science of voice production in the New York MUSICAL COURIER have attracted world-wide attention. Mr. Clarke has made a special study of breathing powers and development of the chest, and has had much success in strengthening



HENRY CLARKE.

weak lungs and throats. His experience has taught him that proper breath control is in fact the foundation of voice building, and he knows how to impart to his pupils this valuable knowledge. They very soon acquire a mental picture and understanding of what they are trying to do, so that they in turn are enabled to teach intelligently.

From the moment Mr. Clarke appeared on the concert stage he has gained success after success, the press always giving him most flattering comments. His beautiful voice, together with his excellent art of using it, has given him a hold on the hearts of all who have heard him. Especially in Milwaukee his success, both musically and personally, was such an extraordinary one as has scarcely been achieved by any other musician in so short a time. He has decided to remain in Milwaukee for at least one year on account of many requests from students desiring to come under his direction.

## Emma d'Egremont.

Mlle. Emma d'Egremont, who is to appear in this country some time next season as a singer, returned on Saturday to Europe to fill engagements which she made over there recently. It is understood that Mlle. d'Egremont has closed an agreement with one of our managers for a season of concerts here next year.

## Ludwig Bretnér Here.

Ludwig Bretnér, the celebrated Paris pianist and piano teacher, arrived in this city yesterday from Europe.

## The Carl Recitals.

M. R. CARL inaugurated his annual autumnal series of organ recitals in the Old First Church last Tuesday afternoon before an immense audience which completely filled the edifice, and many were obliged to remain standing throughout the recital until the completion of the final number on the program.

The Præludium and Fugue in C minor, by Bach, which opened the recital, was played with great breadth, and also served to display the performer's remarkable technic to excellent advantage. The Andante by Wesley, which followed, was beautifully phrased, and given with exquisite feeling and artistic taste. Mr. Carl's playing is soulful, and in everything he throws a remarkable personality into his work which is most delightful to hear.

The "Pfingsten Organ Concerto," by Carl August Fisher, proved an interesting novelty, as did the "Etude en forme de Danse Ancienne," by Eug. de Bricqueville, written for the pedals alone. In this number Mr. Carl's pedaling was signaled by absolute clearness, and showed his virtuosity which has gained him renown both in Europe and America.

Miss Effie Stewart sang the aria, "La Mort de Jeanne D'Arc," Bemberg, with fine dramatic effect, and was in excellent voice. Francis Rogers chose two numbers—"Lungi dal Coro Benne," Secchi, and "Vittoria mio coro," Carissimi. Both were given with artistic taste and finish. Mr. Rogers has an excellent voice and method, and his work at this recital was in every way creditable.

The soloists announced for next Tuesday afternoon's recital are Madame Anita Rio, soprano, and Townsend H. Fellows, baritone.

## "The Creation" in Philadelphia.

THE success of the Temple Chorus in Philadelphia on the evening of November 10 was all that might have been expected with David D. Wood as director. The feature was "The Creation," with the full orchestra of Fritz Scheel, which was conducted with precision and his usual ability. David D. Wood presided at the grand organ, while Mme. Emma Suelke, always a popular favorite in Philadelphia, was soprano, with John F. Braun tenor and Henri G. Scott basso. Of the soloists, Madame Suelke easily carried off the honors, her work on this occasion being even better than usual, if that could be possible. Madame Suelke possesses a soprano voice with much sweetness of tone, while her execution is of that brilliant order which warrants her in attempting the strongest roles for the lyric artist. Her triumph at this concert was absolute, and more could not be said.

The local critics were loud in their praise of what David D. Wood did for the oratorio, the *Times* saying:

It is a common mistake to place "The Creation" among the older classics. At the time it was written the dawn of the romantic movement in music was near at hand. The formalism of Handel was growing antique. Haydn was quick to catch the new spirit, and the evidences of it are found in many passages of the oratorio. Mr. Wood, in his numerous rehearsals, has very successfully developed this sentiment, avoiding merely conventional treatment, and the performance gained thereby in freshness and charm. A notable example of this was heard in the first chorus, where the phrase, "A new created world," was sung by the chorus pianissimo, which produced an extremely beautiful effect. There were many other striking examples of exhaustive training and intelligent study. The crescendos were invariably executed with faultless precision and abundant power. In the early chorus, "Awake the Harp," the short fugue gave an opportunity to notice that the parts were quite evenly balanced. That old favorite, "The Heavens Are Telling," was sung with great spirit, while organ and orchestra sustained the voices most efficiently. The still more imposing chorus, "Achieved Is the Glorious Work," which ends the second division of the oratorio, was an example of chorus singing of which the members may well feel proud.

An odd feature of this concert was the arrangement of the chorus, due to the originality of Fritz Scheel, who had used the same plan in Europe. The orchestra was placed next to the organ, and extended toward the front in triangular form, with the concertmaster in the apex. The chorus was seated in front and on each side of the orchestra. The musical effect of this arrangement was admirable; the chorus, instead of singing "through" the orchestra, sang with it, and no part of the music was more prominent than the other.

THE FOURTH SUNDAY NIGHT CONCERT IN CARNEGIE HALL, NOVEMBER 26,

UNDER VICTOR THRANE'S MANAGEMENT.

SOLOISTS:

PETSCHNIKOFF, The Great Russian Violinist.

FRANK KING CLARKE, Basso.

GEO. HAMLIN, Tenor.

MARK HAMBURG, Pianist.

WITH THE Kaltenborn Orchestra, FRANZ KALTENBORN Conductor.

KNABE PIANO USED.

POPULAR PRICES.





BRUSSELS, November 7, 1899.

THE season of the grand symphonic concerts has opened in truth, and the first séance of the Ysaye concerts was a very brilliant one. The first execution in Brussels of Erasmus Raway's "Fête Romaine" attracted a huge crowd to the Alhambra anxious to become acquainted with the work of this young composer, who received a perfect ovation at the close of the concert. Nor was he the only one to whom a triumph was accorded, for the violinist Thibaud, who played the Second Lalo Concerto in F and Saint-Saëns' "Habanera," had remarkable success. His playing is delicious, exquisite, and reminds one of Ysaye adolescent, for he has the same charm of tone, the same caressing, supple bow, the same graceful designs, the same warmth and elegance. Further, two symphonic pieces of great interest, the gloomy and dramatic overture "Egmont," of Beethoven, and Duparc's highly colored symphonic poem "Lenore," already often heard in Brussels, which completed this first concert. Their execution, that of "Egmont" in particular, showed once again what a conductor is Eugene Ysaye.

Friday evening Jacques Thibaud and Lazare Levy gave a violin and piano recital at the Grand Harmonie, which proved an occasion of new triumph for the two young artists. Lazare Levy has already been heard in Brussels last year, and since then has made really remarkable progress. A brilliant pupil of Diémer, his technic is extraordinary, although his comprehension is not quite mature as yet. Nevertheless, the interpretation which he gave the Sonata, op. 110, of Beethoven, the Grande Polonaise of Chopin (without mentioning his other selections), is really not common at the age of seventeen. There is, however, in his touch a certain dryness and harshness which the young man must try and overcome, for the soul of music is song. It is through the singing quality of tone, which penetrates and moves all people in general and music lovers in particular, that Thibaud creates such enthusiasm and arouses such success in his career, although he, too, is only nineteen years of age. He played with his partner a sonata of Mozart and the third Grieg Sonata, besides the Romance in Fa of Beethoven and Wieniawski's spirited Polonaise in A flat. As an encore he gave a Bach fugue. He was frantically applauded.

The Cercle Artistique and Littéraire has just issued the program of a part of the musical season. It opens on Tuesday, November 7, by a recital, at which Mme. Jeanne Rainay, cantatrice, and Anton Van Rooy, of Bayreuth fame, will assist. M. Bosquet will accompany. On Monday, December 4; Wednesday, December 5, and Friday, December 8, MM. Raoul Pugno and Eugène Ysaye will give recitals for violin and piano, and in March there will be a chamber music concert directed by Félix Mottl. Many other attractions are under consideration or already arranged for.

L'Eventail informs us that Joseph Dupont, who has been seriously ill for some time, but whose health is now gradually improving, leaves in the near future for the South. Rest being strictly ordered for him, M. Richard Strauss replaced him at the conductor's desk yesterday (Sunday) at the first Popular Concert of the season.

The first representation of Massenet's "Cendrillon" took place Friday at the Monnaie and obtained a real suc-

cess, in which the stage setting, brilliant, though not always in very good taste, contributed greatly. Mr. Gilbert, who took the role of Pandolfe, perhaps the best one in the score, received hearty applause. "Pandolfe" inspired Massenet to write many tenderly emotional pages, which the excellent artist rendered with much delicate sentiment. Mlle. Maubourg distinguished herself in the role of the Prince Charmant, as also Madame Landouzy, who took the title role—that of Cendrillon. If in the ensemble one could wish for a heroine of more childish ingenuity, we cannot deny that Madame Landouzy in certain pages put great accuracy of expression. The scenes of tenderness with her father were especially favorable ones for this intelligent artist. The orchestra contributed to the excellent ensemble, the conductor, M. Flon, who has a great predilection for the works of the French composer, seeming to put all his soul, all his energy, into rendering the production a success from every point of view.

The first of the three chamber music recitals, by MM. Bosquet, Loevensohn and Franck, was given last Saturday at the Salle Erard. The program, excellently formed, justified the attention given to it by a numerous public. Mr. Bosquet once more gave us proof of his virtuosity, and played from one end of the evening to the other with indefatigable spirit, conducting with equal fire the magnificent Brahms Trio in C minor and the highly colored, picturesque Quartet of Fauré, in which Mr. Gietzen assisted with a well disciplined, well rounded alto. Mr. Loevensohn charmed by the breadth of style and tasteful interpretation with which he rendered the Sonata of Saint-Saëns, while the violinist, M. G. Franck, particularly distinguished himself in the Sonata of César Franck, which he rendered in a highly creditable manner.

The Monnaie was crowded on Sunday last by a fashionable and musical audience. Not a seat to be had and standing room at a premium, for was it not the first Popular Concert of the season? Owing to Mr. Dupont's illness, Richard Strauss held the baton, and opened the séance with Berlioz's overture "King Lear," which was given in a satisfactory manner. The "Morceaux Pour Chant," sung by Anton Van Rooy, were marvels of artistic finesse. His voice, a magnificent baritone, is under perfect control; one feels that Mr. Van Rooy sings, not to show his beautiful voice, as do so many singers nowadays, alas! but to give the meaning of the selection he interprets its highest expression.

This he does to perfection, for when with piano accompaniment he gave "Das Mählrad," an old German song, and Schubert's "Die Liebe Farbe," many eyes in the audience were wet, while in "Les Adieux de Wotan," final scene of Wagner's "Walküre," he thrilled by the passion, the power of his voice. He received a perfect ovation, and gave one encore, which was accompanied by Richard Strauss. The "Symphonie Heroique" is taken by Strauss at tempos which are, to say the least, bizarre. The first movement was performed at quite too fast a tempo, which robbed it of much of its impressiveness and grandeur. In the other movements the work was heavy, the ensemble defective, the interpretation monotonous. In his own symphonic poem, "Don Juan," Strauss, as well as the orchestra, seemed impregnated with new energy, for it was given most excellently with great verve, and roused the audience to enthusiasm, securing numerous recalls to the composer. We hear Strauss again at one of the Popular Concerts; let us hope the impression will be better.

L. D. S.

#### Bevignani.

BEVIGNANI, it is reported, will in a few days join the conductor force at the Metropolitan. He is now on his way here from Europe.

#### Ada Benzing.

Mrs. Ada Benzing, the contralto, sang at the house of Mrs. F. W. Bell (Bellwood), in Madison, N. J., recently, and was warmly received in songs by Grieg, Liszt and Schumann. The Kneisel Quartet also figured on the program.

#### The New York College of Music.

THE seating capacity of the concert hall of the New York College of Music was overtaxed last Monday night, when the pupils of that institution presented this program:

Jubilee March, for violins, 'cello and piano.....	Petri
Misses Florence Soria, Margaret Eisele, Adela Brandt, Essie Cassel, Jenny MacKenzie; Messrs. Fred Rothery, I. Segal, W. Ramhurst, I. Rosenthal, A. H. Taylor, Jr., and Miss Eloise Bronson.	
Piano solo, Rustle of the Spring.....	Sinding
Wm. H. Dwyer.	
Concertino for two violins.....	Vyryau
Mamie Fischer and Sarah Rothschild.	
'Cello soli—	
Reverie.....	Dunkler
Mazurka.....	Popper
A. H. Taylor, Jr.	
Piano solo, Valse de Concert, E major.....	Mosakowski
Gussie Zuckerman.	
Frühlings Abschied for four violins.....	Lubin
Fred Rothery, I. Segal, Wm. Ramhurst and I. Rosenthal.	
Concerto, A minor, third movement.....	Schumann
Miss Mercedes O'Leary.	
Orchestral accompaniment on second piano.	
Quartets for four violoncelli—	
Ave Maria.....	Fitzenhagen
Spinning Song.....	Fitzenhagen
Mr. Kronold, Miss Arna Klausner and Messrs. Smith and Anderson.	
Violin solo, Concerto, first movement.....	Mendelssohn
Miss Josephine MacKenzie.	
Valse de Concert, for two pianos.....	Von Wilm
Misses Lillian Seckendorf and Mabel Spraker.	

This scheme was gone through without hitch or omission, and several of the pupils earned encores, which, however, they wisely refrained from giving. It is a good thing to discourage the encore habit among pupils. The work of the pupils was praiseworthy, evidencing their own industry and diligence and their teachers' care and thoroughness. It is obviously out of the question in this place to comment upon each performer's efforts. Three of the numbers, however, must be referred to specifically.

Miss Mercedes O'Leary, a pupil of Alexander Lambert, performed the third movement of Schumann's Concerto in A minor, and her teacher played the orchestral accompaniment on a second piano. Her playing was characterized by a crispness of touch, accurate finger work, strength and refinement, and her interpretation disclosed a bright musical intelligence. This young lady is one of the most talented of all of Mr. Lambert's pupils.

The quartet for violoncellos was a novelty, and a fascinating one. The three young men who played with Hans Kronold are his pupils.

Miss Josephine MacKenzie, who played the first movement of the Mendelssohn Concerto, showed talents of a high order. She is a pupil of Mr. Lambert, Sr. So far as purity of intonation is concerned there are few violinists in New York who could surpass this young woman's performance. Her tone is not by any means feminine, but her finesse is. Her phrasing, too, is almost flawless. She plays with grace and captivating abandon. Surely here is an exceptionally gifted young woman, who will be heard from.

#### Leonora Jackson.

Leonora Jackson had a round of important engagements and successes in Germany the first half of November. At Munich, October 30, as soloist of the Second Kaim Concert, under the eminent conductor Weingartner, she won with the Brahms Concerto a triumph. In symphony concerts also at Homburg, Frankfurt, Strassburg, Colmar, &c., she was warmly received. The picturesque old Alsatian capital Strassburg she took by storm—"Violin Fairy" the critics called her. H. R. H. the Princess Hohenlohe was at the concert in state, and personally led the storms of applause which were showered upon the distinguished young American.

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**Frances Saville.**

ALTHOUGH her name possesses a foreign flavor, Frances Saville is an American. She was born in San Francisco. Her father was a Dane and her mother was a native of France. Her youth was passed in Germany, and later she lived twelve years in Australia. It was here she began her public career as a singer, winning successes in both oratorio and concert work.

In 1891, then a singer of considerable reputation, Miss Saville went to Paris and placed herself under Marchesi. A year later, having acquired a knowledge of this famous voice builder's method, she made her opera debut at Brussels as Juliette, in "Romeo and Juliette," before a representative audience in the Theatre de la Monnaie. Instantaneous and decisive was her success. The music critics, who treated the event in extenso, vied with one another in bestowing upon her the most glowing eulogiums. The newspapers teemed with the prima donna's praises. Her radiant beauty, her lovely voice and her effective singing and acting were dilated upon by the critics, who could pick no flaw in her method. She incontinently stepped into popular favor. Various managers bid for her, but she rejected all their offers, preferring to remain in this theatre. She continued singing with success until the season closed. In May, 1893, Miss Saville visited St. Petersburg and Moscow, and later appeared in Berlin. The following winter she sang in London, Manchester, Liverpool, Glasgow and Edinburgh, appearing in music festivals, operas and concerts. She renewed her earlier successes, and these appearances brought her an increment of fame. In January, 1894, she sang Desdemona to Tamagno's Otello at Monte Carlo. Few prima donnas ever enjoyed such an unbroken chain of successes.

In September, 1894, Miss Saville, with her high reputation preceding her, appeared in Warsaw and achieved another notable success. Then followed a two years' engagement at the Opéra Comique, Paris, where in one season of five months she sang forty-six times. Afterward she revisited Warsaw, and in 1896 came to the United States as a member of the Grau Opera Company. Her American debut took place in the Metropolitan Opera House November 6 of that year, when she appeared as Juliette. Miss Saville proved one of the favorites in Grau's company, and received many handsome notices in the New York papers.

In 1897 Mlle. Saville made her London debut at Covent Garden, where she sang the same roles as in America, in addition to which she created a new opera of Baron d'Erlanger, "Ines Mendo." After the season at Covent Garden, Mlle. Saville left London for Vienna, where she was engaged to create the part of Mimi in Puccini's "La Bohème," which she sang sixteen times in the first month. After this she accepted a two years' engagement at the Imperial Opera House, Vienna. This was renewed until 1903. This comprehensive list of roles constitutes a part of the repertory of one of the most interesting singers before the public:

Juliette .....	Romeo and Juliette
Marguerite .....	Faust
Elsa .....	Lohengrin
Elizabeth .....	Tannhäuser
Gutrune .....	Götterdämmerung
Eva .....	Meistersinger
Sieglinde .....	Walküre
Gilda .....	Rigoletto
Lucia .....	Lucia di Lammermoor
Traviata .....	Traviata
Virginia .....	Paul and Virginia
Mimi .....	La Bohème
Desdemona .....	Otello
Mathilde .....	William Tell
Micaela .....	Carmen
Martha .....	Martha
Nedda .....	Pagliacci
Santuzza .....	Cavalleria

This season Miss Saville has made a great success as

Filina in "Mignon" and in the title role of "Lucia." Touching her work in the last named opera the critics spoke unequivocally in her praise. Some of these criticisms are given below:

**VIENNA COURT OPERA.**

Madame Saville had a great success in "Lucia di Lammermoor," in the mad scene, which, be it said in confidence, has hitherto been intolerable to the present writer. She emulated the flute with such taste and virtuosity, she developed such a beautiful management of the breath, and played so naturally true that the public applauded, and she had, after the fall of the curtain between the acts, to come out four times to return her thanks.—Deutsche Zeitung.

Frau Saville, the admirable singer, who establishes herself ever her performance on the tight rope of bravura singing met with loud applause.—Ost Deutsche Rundschau.

The greatest success was gained by Frau Saville with her delicately executed coloratura work as Lucia. The famous sextet and the mad scene formed the climaxes of the performance.—Neue Freie Presse.

Frau Saville, the admirable singer, who establishes herself ever more firmly in the favor of the public, sang the title role with such virtuosity that a prolonged storm of applause followed.—Neues Wiener Tageblatt.

The role of Mignon was yesterday added to the cycle of Frau Saville's parts. It suffices to say that opportunities will be given to this admirable artist to display more often her eminent talents on the stage of the Court Opera. She is the only legitimate representative of many other parts which will be soon transferred to her. Frau Saville is indisputably on the road to become an attraction to the theatre. In all the performances in which she has appeared during the last months she was the object of tumultuous ovations. That was the case yesterday also. And with just ce. Innate grace and a nobility gained in high society were condensed, in the exemplary performances of Frau Saville into a perfume which one can hardly expect in Philine's salon.—Neues Wiener Tageblatt.

As Lucia, Frau Saville had a well deserved triumph. Her eminent technic, distinguished appearance and spirited delivery assure to her a first place on the opera stage.—Montagsblatt.

The Philine of Frau Frances Saville was new. The brilliancy, lightness and taste of her coloratura won for her the liveliest applause. Against her acting we can make only one objection, that she is too distinguished for a Philine. But how trivial is this compared to its opposite.—Allgemeine Zeitung.

Yesterday's performance of "Mignon" produced as a novelty the Philine of Frau Saville. That this interesting artist, with her vocal endowment and flexibility had with this grateful role great success, which expressed itself after her brilliant rendering of the "Titania" air, is easy to understand.—Wiener Journal.

Frau Saville sang the title role in "Lucia" with brilliant success. She rendered admirably her part, so richly equipped with staccatos, trills and neckbreaking intervals, and gave the great mad scene with truly startling effect. Frau Saville was greeted, often indeed while the curtain was up, with rich applause.—Wiener Tageblatt.

In the role of Lucia Signora Bianchi is now succeeded by Frau Saville. Frau Saville brings to the discharge of her work very valuable qualifications. First of all, a pleasing appearance, next a flexible voice, a tasteful delivery, and a coloratura equal to any difficulties. It must be confessed that Frau Sembrich surpasses her, but otherwise we must look far to find a rival. Especially in the mad scene she let all the springs of her art flow free, and both in her singing and acting called out the warmest applause.—Tremden Blatt.

The "Lucia" performance on October 9 gave as great satisfaction, as Frau Saville showed herself an excellent, tasteful mistress of the absolute art of singing. There were no unclean scales, no accidental passages which might seem in reality more like the involuntary zig-zag of a riderless balloon. The public followed with strained attention this masterly execution of the Saville and repeatedly bestowed on her warm applause.—Sonn und Montags Zeitung.

These press notices indicate in what esteem Miss Saville is held abroad. She has come to America with an exceed-

ingly high trans-Atlantic reputation. As has been told in these columns, she is under the exclusive management of Victor Thrane, who has made a number of important bookings for her.

**Next Sunday at Metropolitan.**

NEXT Sunday evening the last of the series of concerts at the Metropolitan Opera House, under the management of Charles L. Young, will take place, and Mr. Young promises that the last program shall not be the least in point of excellence. Madame Nevada, who has certainly proven the chief attraction of the local concert season, will again be heard in some of those great arias on which her fame rests.

This will be Madame Nevada's final appearance at the Metropolitan Opera House, as she will thereafter almost immediately enter upon her tour of the continent, a tour which extends as far West as San Francisco. While Madame Nevada will, of course, be the particular star next Sunday evening, Mr. Young will surround her with other artists of high standing, and expresses confidence that the musical public will pronounce the closing concert the best of the series.

**Signor Pettine's Mandolin Successes.**

The recent playing of Signor Pettine, the well-known mandolin player, of Providence, R. I., has been well received. The following press notices are of interest in this direction:

At the Export Exposition one of the most pleasing features of the musical program was the mandolin solo given by Signor Pettine, who displayed remarkable technic, and all of the difficult parts of De Beriot's well-known First Concerto were given with a skill hardly expected, when the limitations of the mandolin are taken into consideration. It is to be regretted that owing to the acoustic defects many of the audience could not hear.—Philadelphia Record.

At the annual concert given by W. P. Hovey, Lawrence, Mass., Signor Pettine delighted his audience with his mandolin selections. His delicacy of touch and precision of technic were perfect. He is an artist in every sense of the word.—Lawrence Daily American.

At Hovey's musical recital the wonderful mandolin playing of Signor J. E. Pettine may appropriately be mentioned, first, because the artist ranks so high in his mastery handling of that instrument as to stand in a class by himself. His work was a revelation of the possibilities of the instrument. His technic was truly wonderful.—Lawrence Telegram.

**Wagner and the Duke.**

In a lately published volume on Liszt it is told that the late Duke Ernest of Saxe-Coburg requested Liszt to ask Richard Wagner to undertake the orchestration of an opera on which the duke was at work. He wrote: "I understand that Richard Wagner is not very busy and that his situation is not very brilliant. Perhaps it would be agreeable to him to make 100 Louis in a few months; I will gladly give them for his work. But all this is a matter of indifference if he will be pleased to associate himself with a work that is not to be signed by him. Vous comprenez bien ce qu'il y a de délicat dans cette question." The last phrase is written in French. A hundred Louis is \$500. The prince was one of the richest of his time and could never spend his income.

**Carbone's Studio.**

Signor Carbone, the successful Beckmesser, Bartolo, &c., at the Metropolitan, has opened a studio and operatic school at 144 Fifth avenue. He also accepts engagements for concerts, opera and musicales.

# Metropolitan Opera House, Sunday Evening, November 26.

LAST OF MR. CHAS. L. YOUNG'S SERIES OF CONCERTS  
AND FINAL APPEARANCE AT THE METROPOLITAN OF  
THE WORLD FAMOUS CANTATRICE,

# Mme. Nevada,

SUPPORTED BY EMINENT SOLOISTS AND AN ORCHESTRA  
OF SIXTY UNDER THE DIRECTION OF MR. NAHAN FRANKO.





## WASHINGTON.

616 TWELFTH STREET, N. W.,  
WASHINGTON, November 4, 1899.

THE devotees of music here are bemoaning the lateness of the musical season in Washington. Everything starts with a rush when Congress assembles, but before that time drags.

The Philharmonic Club gave its first concert last Thursday at the Washington Club. The program consisted of a string quartet in E flat major, op. 125, by Schubert, and Bassini's in D minor, op. 75; also Goldmark's trio for piano, violin and 'cello. The second concert will take place on November 30, and will be a piano and violoncello recital by Mr. and Mrs. Ernest Lent.

The Choral Society has started its sight singing classes.

Harry C. Miller gave an informal piano recital at his home some days ago.

"Chris and the Wonderful Lamp" met with good success here this week.

Jasper Dean McFall was engaged to sing in concerts on Wednesday, Thursday, Friday and Saturday of this week.

George Colton, the manager of the new amusement bureau at Sanders & Stayman's, announces a concert by the New York Ladies' Trio December 2 at the Universalist Church.

It has been definitely decided that we will not have the Boston Symphony Orchestra here this year.

A representative of the Fletcher music method here is Miss Willis, of 1414 N street Northwest.

The ninth annual concert of the Vaughn Class of Cavalry Baptist Sunday School was given last Friday evening. Those who participated were Messrs. Cullen and Collins, W. H. Conley, Jasper Dean McFall, B. Baumgartel, Mrs. Thomas Noyes, W. D. McFarland, Miss Edna Scott Smith and Miss Helen Calhoun. Mr. Bischoff accompanied several numbers.

On the same evening Mrs. Josephine Wyant, of Toledo, Ohio, assisted by Mrs. S. M. Simpson, Frank Shepe, Mrs. Bessie Latham Gibson and Miss McLamin, gave a dramatic recital at the First Baptist Church.

NOVEMBER 18, 1899.

Much credit is due to William A. Haley, the director of the only string orchestra in Washington. He has devoted much time and effort to the tuning down of his instruments, so that his orchestra is able to produce beautiful pianissimo effects. He is just as particular about the etiquette of his men as he is about their playing, and none but gentlemen can remain in his orchestra. "There is not a man in my band," said Mr. Haley, "who would fail to take off his hat when a lady enters the elevator he is in." His greatest successes have occurred since the last Inaugural Ball, at which Haley's Band was engaged.

J. Henry Lewis is training a chorus of fifty ladies who will present the cantata "Queen Esther" some time in December.

S. Monroe Fabian, the pianist, has been announced as one of the soloists for the Baltimore Symphony concerts.

The Washington Saengerbund gives frequent concerts under the direction of Henry Xander.

Mrs. Horness has removed to her new studio, which is over Droop's music store.

Anton Kaspar will give a number of violin recitals this winter. In the first he will be assisted by John Porter Lawrence.

Dr. Anton Gloetzner occupies the chair of music at the Georgetown University.

Harvey Murray will give a series of organ recitals in January.

Archibald Olmstead has started work with his fall pupils. F. P. Reeside is soloist and precentor of the Church of the Covenant.

**ERNEST GAMBLE,**  
BASSO.  
RETURNED FROM PARIS  
NOVEMBER 1.  
Direction of  
**MR. CHARLES W. GAMBLE,**  
MANAGER.  
EAST END,  
PITTSBURG, PA.

Before this paper goes into print Clara Butt will have given her concert at the Universalist Church, and on the day it is published Emma Nevada will sing at Columbia Theatre.

Josef Kaspar, director of the Choral Society, is to be congratulated on the rapid growth of the club.

Following is a list of some of the most prominent musical societies, with names of their directors: Choral Society, Josef Kaspar; Damrosch Society, Edmund A. Varela; Handel and Haydn Musical Society, George Lawrence; Washington Saengerbund, Henry Xander; Musical Art Society, Mr. Waldecker; Euterpe Musical Club, Angelo C. Fronam, and Doubleday Sunday Night Club, Julius Ulke.

These clubs have all started their meetings for the season and much good work is being accomplished.

The Musical Art Society will present Verdi's "Manzoni Requiem" in January.

One of the well-known vocal teachers among the younger set is Mrs. Alice Kraft Benson.

Among organists Percy S. Foster occupies a prominent place.

Herndon Morsell's latest composition, "Oh, Lord, Abide With Me!" is winning great favor.

BERENICE THOMPSON.

## NASHVILLE.

NASHVILLE, Tenn., October 26, 1899.

THE musical season is in full swing now, and never has there been such widespread interest in music. There are four musical clubs, the Wednesday Morning Musicales, the Liszt Afternoon Piano Club, the Chaminade and the Philharmonic. These keep things stirred up, and their influence is felt over the entire city.

The Philharmonic Society had its first meeting October 5, in its new club room, and Genevieve Clark Wilson gave a varied and interesting program.

The Liszt Piano Club opened next with an entire program of Liszt's compositions. The club announced a winter devoted almost entirely to this composer. The study about musical people connected with Liszt, his friends and pupils, in fact, everything relating to him, is a feature of this club.

On October 11 the Wednesday Morning Musicales threw open the doors of its handsome club room, and the Spiering Quartet, of Chicago, gave an excellent program to a large and representative audience.

On the afternoon of October 12 Mrs. Gates P. Thruston, the former president of the Wednesday Morning Musicales, gave a large and elegant reception in the club room in honor of the new president, Mrs. J. W. Thomas. Mrs. Thruston was for three years president of the Musicales, and it was under her administration the club grew to such magnificent proportions and influence. It now numbers 450 members, the largest club in the South, and its power is constantly increasing. Mrs. Thomas, the new president, is a woman of culture and high social position. She achieved a wide reputation during the Tennessee Centennial for executive ability and sound judgment. She is making an ideal president.

On October 25 the following program of unusual merit was given by members of the Musicales:

Ballet Music from Eugen Onegin.....Tchaikowsky  
Misses Daniel, Muse, Cartwright and Swan.  
Songs—  
The Odalesque.....Grieg  
It Is June.....Nevin  
At the Cloister Gate.....Grieg  
Mrs. Lebeck, Mrs. Gillespie, with chorus.  
Sonata, op. 13 (violin and piano).....Grieg  
Haugh Guest and Miss Dismukes.  
Songs—  
If I But Knew.....Smith  
Pastorale.....Mamson-Marks  
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There are several newcomers in the profession, among whom are Mr. Woodhams, the new choirmaster of St. John's Church; Miss Kline and Miss Nicholson, sopranos, and Miss Dunavon, pianist and critic, whose "music notes" in the daily press are very interesting and clever.

Savannah is full of musical talent. There are some exceptionally promising voices here. Students generally are gaining more intelligent understanding as to what good tone quality is, and are demanding it for their own voices and in those they listen to. This is a big step in the right direction, and shows greater intelligence in teaching during the last few years. Up to that time it is safe to say that very few students of the voice knew what was meant by "tone production," a sad but true statement.

MAY LUCIA SELVA.

#### MINNEAPOLIS.

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MINNEAPOLIS, MINN., November 8, 1890.

THE Apollo Club opened its series of concerts in a blaze of glory on the evening of November 7, with Madame Schuman-Heink as soloist. The pretty little Lyceum Theatre was packed to the utmost with a representative audience of music lovers, and the greatest enthusiasm prevailed. Never in the history of the club has their own work been so remarkably good. They are well balanced in the different parts, making the volume of tone as nearly perfect as can be. Their work in shading and phrasing was unusually good, and showed that some conscientious practicing had been done. The unanimity and prompt-

ness of attack and their climaxes were given with fine effect. The numbers were a cantata, "Thanatopsis" and clusters of folksongs, with solos by J. W. Turner (tenor) and Mr. Helmquist, baritone. The audience accorded them a most enthusiastic recognition for some of their numbers, which they were consequently obliged to repeat. But it was the eminent soloist who carried everything before her.

ACTON HORTON.

#### "Lucia di Lammermoor."

THE Castle Square Opera Company presented "Lucia" at the American Theatre Monday evening to a well filled house. This tuneful opera, although at a considerable disadvantage in the English language, was given with energetic earnestness and splendid mise-en-scène. Particularly satisfactory were the beautiful choruses with which this work is replete. The orchestra also did justice to the score, and was generally in evidence, with the exception that it was somewhat weak in the accompaniment to the famous sextet. For a first performance the production was generally good. Miss Maude Lillian Berri displayed excellent talent as Lucia, and sang the difficult role with intelligence. Of course, the mad scene places nearly every soprano at a disadvantage, because these vocal difficulties are only expected to be overcome by the greatest artists, such as Nevada. However, there was much merit in Miss Berri's interpretation. Barron Berthald as Edgar was artistic as usual and up to his accustomed standard. The

sextet drew forth storms of applause, and had to be repeated. It was well given. Mr. Mertens was an acceptable Ashton, barring the fact that his English is woefully deficient. However, as above inferred, English is hardly adequate for a good production of "Lucia." The alternating cast this week is as follows:

Lord Edgar of Ravenswood.....	Barron Berthald
Sir Henry Ashton.....	Joseph F. Sheehan
Sir Arthur Bucklaw.....	William Mertens
Bide-the-Bent, follower of Sir Henry.....	Harry Luckstone
Norman, also in the train of Sir Henry.....	Clinton Elder
Maude Lillian Berri	E. N. Knight
Lucy Ashton, Sir Henry's sister.....	W. H. Clark
Alice, her confidante.....	J. C. Lockhart
	Maude Lillian Berri
	Yvonne de Treville
	Grace Golden
	Della Niven

Next week "Faust."

#### Perosi in Rome.

The innovations introduced by the Abbé Perosi in the Sixtine Chapel are causing much dissatisfaction in that venerable body. He is changing the whole arrangements of the establishment and introducing economies with a view of strengthening the body of singers. The present singers applied to a cardinal, who in turn laid their petition before the Pope. The Pope settled the matter by saying, "What Perosi says goes."

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